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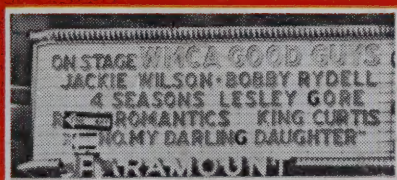
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TERRY STAFFORD
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NEWPORT FESTIVAL

MARVIN GAYE
BETTY
EVERETT
IMPRESSIONS



TOP TUNES song lyrics

P.S. I LOVE YOU
DO YOU LOVE ME
I GET AROUND
REMEMBER ME
WHAT'D I SAY
A WORLD WITHOUT LOVE
LITTLE CHILDREN
BEANS IN MY EARS
WHAT'S THE MATTER
WITH YOU BABY

TOP TUNES song lyrics

MY BOY LOLLIPOP
I DON'T WANNA BE
A LOSER
TEARS AND ROSES
LAZY ELSIE MOLLY
NO PARTICULAR PLACE
TO GO
GOOD GOLLY MISS MOLLY
I'LL BE IN TROUBLE
ANOTHER CUP OF COFFEE
KISS ME QUICK

TOP TUNES song lyrics

ONCE UPON A TIME
ROCK ME BABY
WALK ON BY • DIANE
VIVA LAS VEGAS
I RISE I FALL
EVERYBODY KNOWS
EVERY LITTLE BIT HURTS
CHAPEL OF LOVE
LOVE ME DO • MY GUY
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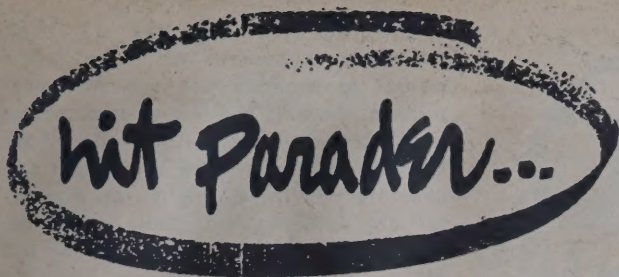
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SEPT., 1964

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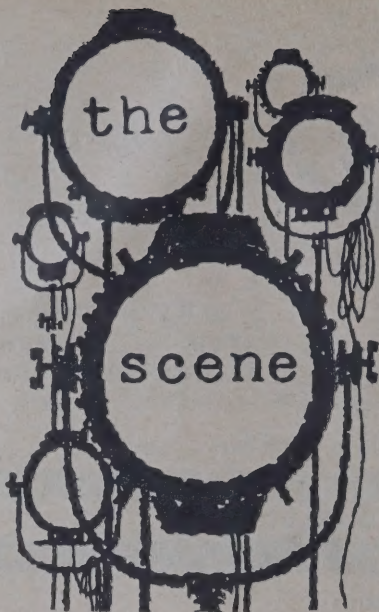
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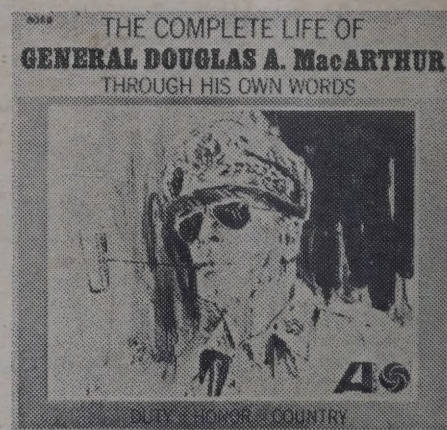
Often overlooked by record buyers who frequent music stores week after week to buy their favorites in the top ten or the latest best-selling album is a small record bin in the back of the store marked "Documentary". Within this section are a number of albums that will be important long after all of the current musical fads have passed away. Documentary records offer an enduring legacy of great words and memorable events. They can inform and inspire, and even entertain — for history need never be dull.

The phonograph record is the most convenient method of bringing into every home a vivid, compelling account of momentous events in the making. The excitement of John Glenn's orbital flight, the stirring songs and speeches of the Freedom March On Washington, the historic words from the inaugural addresses of all the U.S. presidents since Franklin D. Roosevelt . . . these events and many others take on a more potent meaning when they can be heard in the words and sounds of actual occurrence.



The tragedy of November 22, 1963 prompted a number of record companies to produce Kennedy Memorial albums. Among the more outstanding of these were Colpix Records "Four Days That Shocked The World", a documentary of the events during and after the assassination, and on Decca, the tribute to JFK by the cast of the BBC's TW3 show.

Following the recent death of General Douglas A. MacArthur several labels issued records paying tribute to one of the greatest soldiers this country has ever produced. The best is Atlantic's "The Complete Life Of General Douglas A. MacArthur Through His Own Word", the first of a series, The Life And Times Of Great Men. While most of the recent MacArthur albums are comprised of random excerpts from the General's speeches, and tributes to the war hero, the Atlantic l.p. presents a chronological history of the Old Soldier and his role in the important U.S. military engagements of the past quarter century. Included is Franklin D. Roosevelt's memorable "Day Of Infamy" address in December, 1941, MacArthur's historic words at Leyte Gulf on October 20, 1944, President Harry S. Truman's speech removing MacArthur from command of U.S. forces in Korea on April 11, 1951, and the General's farewell address at West Point on May 12, 1962. The album, in



preparation for over a year, contains a total of twelve speeches, all tied together by a narration written by Murray Burnett and delivered by Stan Z. Burns.

Listening to a record like this, one gets the feeling that history is not just a monotonous series of dates and facts in some dusty book — it is the story of great men and their deeds. Just as phonograph records provide us with hours of daily enjoyment, so too can they preserve, and make us aware of, our proud heritage.

The Editor



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hit Parade...

● WALK ON BY

By Hal David and Burt F. Bacharach

If you see me walkin' down the street
And I start to cry each time we meet
Walk on by, walk on by
Make believe that you don't see the tears
Just let me grieve in private
'Cause each time I see you I break down and I cry
Walk on by, don't stop, walk on by,
don't stop walk on by,
I just can't get over losin' you and so
if I seem broken and blue
Walk on by, walk on by
Foolish pride that's all that I have
left so let me hide the tears and
the sadness you gave me when you
said goodbye
Walk on by, don't stop, walk in by, don't
stop, walk on by don't stop walk on,
walk on by, walk on by.
Foolish pride that's all that I have
left
So let me hide the tears and the
sadness you gave me
When you said goodbye
Walk on by, don't stop, now you really
gotta go so walk on by don't stop
Make believe you never see the tears
I cry.

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● DIANE

By Erno Rapee and Lew Pollack

There's a story I've read that I'll
tell to you
It is June and they meet the same as
most lovers do
Then he is called away
And he writes her to say
"I'm in heaven when I see you smile
Smile for me my Diane
And tho' ev'rything's dark all the
while
I can see you Diane
You have lighted the road leading
home
Pray for me when you can
But no matter wherever I roam
Smile for me my Diane."
Days grow dreary and nights never
seem to end
You are gone but I hope you'll return
to me again
Tho' each day brings a tear
I smile each time I hear
"I'm in heaven when I see you smile
Smile for me my Diane
And tho' ev'rything's dark all the
while
I can see you Diane
You have lighted the road leading
home
Pray for me when you can
But no matter wherever I roam
Smile for me my Diane."

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● ONCE UPON A TIME

By Paul, Hamilton and Stevenson

Once upon a time
I almost lost my mind
I was lonely
So lonely once upon a time
Hoping every day things would go my
way
Then you came into my life
Now everything is fine
I never knew what love could do
'Till I met you
Now everything is oh so cozy
Now my skies are blue all because of
you
I'm so glad
I was lonely once upon a time
I never knew what love could do
Until I met you
Now everything is oh so cozy
Now my skies are blue all because of
you
I'm so glad
I was lonely once upon a time.

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● WHAT'D I SAY

By Ray Charles

Hey, mama don't you treat me wrong
Come and love me all night long
Oh, oh, hey, hey, all right, now
See the girl with the diamond ring
She knows how to shake that thing
Oh, oh, hey, hey, all right, now.
Hey, (Hey) ho, (ho)
Hey, (Hey) ho, (ho)
Hey, (Hey) ho, (ho)
Hey, make me feel so good
Make me feel so good
Make me feel so good right now
Make me feel so good
Make me feel so good
Make me feel so good.
Tell me what'd I say
Tell me what'd I say
Tell me what'd I say
Tell me what'd I say.
See the girl with the red dress on
She can do the dog all night long
All right, hey, hey what'd I say
Tell me what'd I say
Tell me what'd I say
Tell me what'd I say
Tell me what'd I say right now
Tell me what'd I say
Tell me what'd I say right now
Tell me what'd I say, tell me what'd I
say.

Huh, (huh) ho, (ho)
Huh, (huh) ho, (ho)
Huh, (huh) ho, (ho)
Huh, baby; it's all right
Baby, it's all right, right now
Baby, it's all right, baby, it's all right
Baby, it's all right, baby it's all right.
Baby shake that thing, baby shake that
thing right now
Baby shake that thing, baby shake that
thing right now
Baby shake that thing, well she's all
right.

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ing Co., Inc.

● EVERY LITTLE BIT HURTS

By Ed Cobb

Ev'ry little bit hurts
Ev'ry little bit hurts
Ev'ry night I cry
Ev'ry night I sigh
Ev'ry night I wonder why you treat
me cold
Yet you won't let me go
Ev'ry little hurt counts
Ev'ry little hurt counts
You say you're coming home
Yet you never phone
Leave me all alone
My love is strong for you
I do wrong for you
I can't take this loneliness you've
given me
I can't go giving my life away
Oh come back to me, darling
You'll see I can give you all the
things

That you wanted before
If you will stay with me
Ev'ry little bit hurts
Ev'ry little bit hurts
To you I'm a toy
And that you're the boy
Who has to say
When I should let
Let you hurt me,
Dessert me.

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● WHAT'S THE MATTER WITH YOU BABY

By Paul and Stevenson

What's the matter with you baby,
what's the matter
What did I do wrong
Do you really wanna know
I wanna know what's the matter with
you baby
You know that you done me wrong
Mary I didn't mean no harm
Oh baby let me take you out tonight
Make every little thing all right.
You know you told me
There would never be another
And you know you lied
When you lied you hurt me baby
When I left and I went away
I didn't know how much I loved you
until today
Oh baby leaving me wasn't right
Now you wanna take me out tonight.
Baby won't you let me get on your
good side
If I did that Marvin it would hurt
my pride
Let me make it up to you if I can
I can't do it don't you understand.
What's the matter with you baby,
what's the matter
I told you that you done me wrong
Well can you forgive me Mary, please
forgive me
I'll try but it's gonna take some time
Hurry up, hurry up before I lose my
mind
I gotta feeling everything is gonna
work out right
But you can't take me out tonight.
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| 2. As Usual | 22. In The Mood | 42. Don't Be Afraid, Little Darlin' |
| 3. Um, Um, Um, Um, Um, Um | 23. So Many Ways | 43. Blue Velvet |
| 4. Surfin' Bird | 24. Unforgettable | 44. Busted |
| 5. Anyone Who Had A Heart | 25. Wild One | 45. Hello Heartache, Goodbye Love |
| 6. Somewhere | 26. Puppy Love | 46. Be My Baby |
| 7. Take These Chains From My Heart | 27. Mama | 47. Then He Kissed Me |
| 8. Ain't That A Shame | 28. O Dio Mio | 48. A Walkin' Miracle |
| 9. This Little Girl | 29. I Love The Way You Love | 49. Volare |
| 10. Hot Pastrami | 30. Tall Oak Tree | 50. All My Love |
| 11. Da Doo Ron Ron | 31. Easier Said Than Done | 51. Dreamin' |
| 12. Killer Joe | 32. One Fine Day | 52. Kiddio |
| 13. Zip-A-Dee Doo-Dah | 33. So Much In Love | 53. Ta Ta |
| 14. You Are My Sunshine | 34. Memphis | 54. Yogi |
| 15. Chains | 35. Falling | 55. Judy's Turn To Cry |
| 16. Tell Him | 36. Surf City | 56. More |
| 17. Love Came To Me | 37. Baby Workout | 57. Green Green |
| 18. Go Away, Little Girl | 38. I Will Follow Him | 58. If I Had A Hammer |
| 19. Come Into My Heart | 39. Mr. Bass Man | 59. Denise |
| 20. We Got Love | 40. Puff | 60. Wait Till My Bobby Gets Home |



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During the final week of filming their new movie, "A Hard Day's Night," The Beatles held a two-way trans-Atlantic press conference from London, bantering with a score of American magazine, newspaper, television and radio reporters and disc jockeys gathered in the New York offices of United Artists. The phone bill for the half hour talkfest, attended by the HIT PARADER Editor, Don Paulsen, was \$650. During the interview The Beatles announced they will kick off a new U.S. tour in mid-August with a personal appearance in New York at the American premiere of their first motion picture. They'll later attend the Los An-

geles opening of "A Hard Day's Night" and from there make cross-country personal appearances in several major cities.

"A Hard Day's Night" opens in London on July 6th with a gala world charity premiere to be attended by HRH Princess Margaret and The Earl of Snowden. UA Records, a subsidiary of United Artists Corporation, will issue an album of the eight songs that Beatles John Lennon and Paul McCartney have written for the film.

The following are some of the highlights from the press conference:

HOT-LINE INTERVIEW THE BEATLES



Four happy hairdressers prepare the wonder-wigs for their movie debut.

Question: Hello?

Paul: Greetings to the World's Fair.

Q: Hello? Can you hear us?

John: Greetings to the World's Fair.

Ringo: Hello, everybody.

George: Greetings to the World's Fair.

Q: Who came up with the title to your motion picture?

John: Ringo thought of the title.

Ringo: I just said it one night and that was it.

Q: What's the movie about?

Paul: It's about us. It's a mad movie. All mad things happen.

Q: What roles do you play?

George: We play The Beatles. We can't do anything else.

Q: Who's the star?

Paul: Ringo's the star. He's like Harpo Marx.

Ringo: That's a great compliment.

Paul: The movie is a lot of laughs. You're going to see.

Q: Where are you now?

Paul: We're in a glass room. There are a million photographers outside trying to get in.

Q: Ringo, what's so great about Ann-Margret?

Ringo: What is so great about Ann-Margret?

Q: Some magazine said you had a romance going with her.

Ringo: I never met her.

Q: There's a rumor that you're married, Ringo. Is this true?

Ringo: I'm not married.

Q: John, is your wife Cynthia expecting a baby?

John: Not that I know of!

Q: Why isn't there a Beatles' pavilion at the World's Fair?

Ringo: We can't afford it.

Q: Ringo, tell us about your romance with Hayley Mills.

Ringo: The only time I ever met her

was in a night club and her parents were along!

Q: Who are your favorite rhythm and blues artists?

John: Chuck Berry, The Motown Records people (Mary Wells, Marvelettes, Marvin Gaye, etc.) and Sophie Tucker!

Q: Ringo, a HIT PARADE reader wants to know what size ring you wear?

Ringo: Right now I've got on 4 rings — all different sizes!

Q: The same reader would also like to know if any of The Beatles bite their nails?

Ringo: Only our toenails!

Q: Ringo, I've heard reports that you've been ill recently.

Ringo: I'm in perfect fitness — cough — cough. No. I'm fine, thank you.

Q: Paul, is it true that you're going steady with Jane Asher?

Paul: I've never understood that term — going steady. It's an American expression. We're just going together. She's my girlfriend. So what.

Q: Do you think the Plaza Hotel will take you again when you return to New York?

Ringo: We're just good friends. (Two members of The Beatles' New York fan club who were at the press conference shouted: If you can't get a room we'll take you any time!)

Q: What do you think of all the Beatle imitators?

Ringo: I like them. I have very good taste.

Q: Getting back to your picture, how did it feel to make a movie?

George: We were just natural. It's the same as being in front of a TV camera.

Q: One last question . . . John, does your wife make you take out the garbage?

John: No. I make her mother take out the garbage.

Be sure to read the next issue of HIT PARADER for more about The Beatles and their new movie.

● LITTLE CHILDREN

By Mort Shuman and John Leslie McFarland
Little children you'd better not tell on me

I'm tellin' you, little children you'd better not tell what you see
And if you're good I'll give you candy and a quarter

If you're quiet like you ought to be
And keep a secret with me.
I wish they would go away, little children

Now why aren't you playin' outside
I'm askin' you
You can't fool me 'cos I'm gonna know if you hide

And try to peep I'm gonna treat you to a movie

Stop your gigglin' children, do be nice
Like little sugars and spice
You saw me kissin' your sister
You saw me holding her hand
But if you snitch to your mother
Your father won't understand
I wish they would take a nap
Little children, now why don't you go bye-bye

Go anywhere little children
I know you could go if you try, go up stairs

Me and your sister we're goin' steady
How can I kiss her when I'm ready to
With little children like you around
I wonder what I can do around, little children like you.

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● VIVA LAS VEGAS

By Doc Pomus and Mort Shuman
Bright light city gonna set my soul
Gonna set my soul on fire
Got a whole lot of money that's ready to burn

So get those stakes up higher
There's a thousand pretty women waitin' out there
And they're all livin' devil may care
And I'm just the devil with love to spare
Viva Las Vegas, Viva Las Vegas.

How I wish that there were more
than the twenty-four hours in the day

'Cos even if there were forty more
I wouldn't sleep a minute away
Oh, there's black jack and poker and the roulette wheel

A fortune won and lost on ev'ry deal
All you need's a strong heart and a nerve of steel

Viva Las Vegas, Viva Las Vegas.

Viva Las Vegas with your neon flashin'

And your one arm bandits crashin'
All those hopes down the drain
Viva Las Vegas turnin' day into night time

Turnin' night into day time
If you see it once you'll never be the same again

I'm gonna keep on the run
I'm gonna have me some fun if it costs me my very last dime

If I wind up broke
Well I'll always remember that I had a swingin' time.

I'm gonna give it ev'ry thing I've got
Lady luck please let the dice stay hot
Let me shout a seven with ev'ry shot
Viva Las Vegas, Viva Las Vegas,
Viva Las Vegas, Viva, Viva Las Vegas.

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● P. S. I LOVE YOU

(As recorded by The Beatles)

By McCartney and Lennon
As I write this letter
Send my love to you
Remember that I'll always
Be in love with you.

Treasure these few words
till we're together
Keep all my love forever
P.S. I love you, you, you, you.

I'll be coming home again to you
love

And till the day I do love

P.S. I love you, you, you, you.

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● ROMEO AND JULIET (Just Like)

By Bob Hamilton and Freddy Gorman
Finding a job tomorrow morning
Got a little something I want to do
Gonna buy something I can ride in
Take my girl dating at the drive-in
Our love's gonna be written down in history

Just like Romeo and Juliet.
I'm gonna buy her pretty presents
Just like the ones in the catalog
Gonna show her how much I love her
Let her know that one way or the other

Our love's gonna be written down in history

Just like Romeo and Juliet.
Talk about love and romance
Just wait till I get myself straight
I'm a gonna put Romeo's fame right smack dab outa date
Right now I'm speculating
Wonder what tomorrow's gonna really bring

If I don't find work tomorrow
It's gonna be heartaches and sorrow
Our love's gonna be destroyed by a tragedy

Just like Romeo and Juliet.
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● I DON'T WANNA BE A LOSER

By Ben Raleigh and Mark Barkan
I don't wanna be a loser
I don't wanna have a broken heart
I don't wanna be a loser
I don't want another girl to tear us apart

Tell me what can I do to keep from losing you;
'Cause I could never live without your love.

I don't wanna be a loser
I don't wanna hear you say goodbye
I don't wanna be a loser
End up with a million tears that I'll have to cry

I'll fight with all my might;
Kiss you and hold you tight
Until you say I'm right
I don't wanna be a loser in love.

I don't wanna be a loser
I don't want another girl to tear us apart.

Tell me what can I do to keep from losing you;
'Cause I could never live without your love

A loser in love, in love
I don't wanna be a loser in love.
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BETTY EVERETT



Betty Everett is the pixieish Miss who sings the "Shoop Shoop Song" on Vee-Jay's label. By the time Calvin Carter, Vee-Jay's A&R man, auditioned her and signed her to a contract, Betty had already made the round of several recording companies and had begun to establish herself as a star with "My Life Depends On You" and "My Love For Cobra." Her name was firmly established, however, when she recorded the smash hits "You're No Good" and "Shoop Shoop Song". Betty is a Southern belle who grew up in Greenwood, Mississippi, among two brothers and two sisters and started singing there in the choir of the Travelers Rest Baptist Church. In 1957 she migrated from Mississippi to Chicago in search of a career and has been rewarded with a very successful one, to say the least.

● SHOOP SHOOP SONG (It's In His Kiss)

By Rudy Clark

(Does he love me I want to know how
can I tell if he loves me so)
(Is it in his eyes), no, you'll be
deceived
(Is it in his sighs), no, he'll make
believe
If you want to know if he loves you
so it's in his kiss
That's where it is.

(Is it in his face), no, that's just his
charms
(In his warm embrace) no, that's just
his arms
If you want to know if he loves you
so it's in his kiss
That's where it is.

So kiss him, and squeeze him tight and
find out what you want to know
If it's love, if it really is, it's all there
in his kiss
(How 'bout the way he acts) no, that's
not the way, and you're not
listening to the words I say
If you want to know if he loves you so
it's in his kiss
That's where it is.

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JAN and DEAN

Jan & Dean cut their first records, "Jennie Lee" and "Baby Talk", in 1958 when many experts were predicting the rapid decline of rock 'n' roll. But rock 'n' roll didn't fade and neither did Jan & Dean. They have kept pace and kept their popularity, especially now that the surfing and hot rod craze is strong. The music of Jan Barry and Dean Torrance is full of the rousing beat of waves and engines, and nothing could be better listening or dancing bait. In the first six months of 1963 they sold over a million singles of "Linda" and "Surf City" and recently have added "New Girl In School" and "Dead Man's Curve" to the list, as well as two smash albums, "Jan & Dean Take Linda Surfing" and "Surf City". Critics who once predicted the downfall of these two sun-tanned boys from California are taking a second look and listen to their enthusiastic sound.



● DEAD MAN'S CURVE

By Jan Berry, Roger Christian, Artie Kornfeld and Brian Wilson

I was crusin' in my Sting-Ray late
one night
When an XKE pulled up on the right
He rolled down the window of his
shiny new Jag and challenged me
then and there to a drag
I said you're on buddy my mill's
runnin' fine
Let's come off the line now at Sunset
& Vine
But I'll go ya one better if ya got the
nerve
Race all the way to Dead Man's Curve
Dead Man's Curve, Dead Man's
Curve
Won't come back from Dead Man's
Curve

The strip was deserted late Friday
nite
We were buggin' each other while we
sat out the light
We both popped the clutch when the
light turned green
You should have heard the wind from
my screahin' machine
I flew past Labrea, Schwabs and
Crescent Heights
And all the gang could see were my
frenched tail lights
He passed me at Domeny and started
to swerve
But I pulled her out and there I was
at Dead Man's Curve, Dead Man's
Curve.

Well the last thing I remember Doc I
started to swerve
And then I saw the Jag slide into the
curb
I know I'll never forget that horrible
sight
And this I found out for myself
That everyone was right
Ya won't come back from Dead Man's
Curve, Dead Man's Curve, Dead
Man's Curve, Dead Man's Curve.
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● MY BOY LOLLIPOP

By Morris Levy and Johnny Roberts

My boy Lollipop
Makes my heart go skip-i-dee-hop
You're as sweet as candy
You're my sugar daddy
Ha, ho, my boy Lollipop
Never, ever leave me
Because it would grieve me
My heart told me so
I love ya, I love ya, I love ya so
But I don't want you to know
I need ya, I need ya, I need ya so
And I'll never let you go
Oh my boy Lollipop
You make my heart go skip-i-dee-hop
You set my world on fire
You're my one desire
Oh, my Lollipop
Oh, my Lollipop
My boy Lollipop.
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● LOVE ME DO

(As recorded by The Beatles)
By Paul McCartney and John Lennon

Love, love me do
You know I love you
I'll always be true
So please love me do
Oh, love me do.
Love, love me do
You know I love you
I'll always be true
So please love me do
Oh, love me do.
Someone to love
Somebody new
Someone to love
Someone like you.
Love, love me do
You know I love you
I'll always be true
So please love me do
Oh, love me do
Yeah, love me do
Oh, love me do.

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● NO PARTICULAR PLACE TO GO

By Chuck Berry

Riding along in my automobile
My baby beside me at the wheel
I stole a kiss at the turn of a mile
My curiosity runnin' wild
Crusin' and playin' the radio
With no particular place to go.

Ridin' along in my automobile
I was anxious to tell her the way I feel
So I told her softly and sincere
And she leaned and whispered in my ear
Cuddlin' more and drivin' slow
With no particular place to go.

No particular place to go
So we parked way out in the kokomos
The night was young and the moon was whole
So we both decided to take a stroll
Can you imagine the way I felt
I couldn't unfasten her safety belt
Ridin' along in my calaboose
Still tryin' to get her belt unloose
All the way home I held a grudge
But the safety belt it wouldn't budge
Crusin' and playin' the radio
With no particular place to go.
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● IT'S OVER

By Roy Orbison and Bill Dees

Your baby doesn't love you anymore
Golden days before they end
Whisper secrets to the wind
Your baby won't be near you anymore
Tender nights before they fly
Send falling stars that seem to cry
Your baby doesn't want you anymore
It's over, it breaks your heart in two
to know she's been untrue
But oh, what will you do when she says to you, "There's someone new, we're through."
We're through, it's over, it's over, it's over."

All the rainbows in the sky
Start to weep, then say goodbye
You won't be seeing rainbows anymore
Setting suns before they fall
Echo to you that's all, that's all
But you'll see lonely sunsets after it's over

It breaks your heart in two to know she's been untrue
But oh, what will you do when she says to you
"There's someone new, we're through, we're through, it's over, it's over, it's over"

It's over, it's over, it's over, it's over.
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● GONNA GET ALONG WITHOUT YA NOW

(As recorded by Tracey Dey)

By Milton Kellm

Got along without ya before I met ya
Gonna get along without ya now
Gonna find me somebody twice as cute
'Cause ya didn't love me anyhow
You ran around with ev'ry girl (boy) in town
And ya never cared if it got me down
Got along without ya before I met ya
Gonna get along without ya now
Boom-boom, boom-boom gonna get along without ya now
Boom-boom, boom-boom gonna get along without ya now.
You had me worried always on my guard
But ya laughed at me 'cause I tried too hard
Got along without ya before I met ya
Gonna get along without ya now
Boom-boom, boom-boom gonna get along without ya now.
Boom-boom, boom-boom gonna get along without ya now.
I lost my money and I lost my pride
Didn't have much fun but I really tried
Got along without ya before I met ya
Gonna get along without ya now
Boom-boom, boom-boom gonna get along without ya now
Boom-boom, boom-boom gonna get along without ya now.
It made you happy when you made me cry
And you broke my heart so I said goodbye
Got along without ya before I met ya
Gonna get along without ya now
Boom-boom, boom-boom gonna get along without ya now
Boom-boom, boom-boom gonna get along without ya now.
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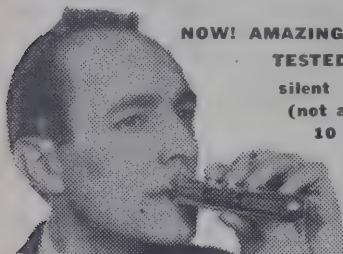
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THE IMPRESSIONS

The Impressions have made a big, big impression on rock 'n' roll and they aren't through yet! Since 1958 the vocal trio has been knocking out hits like "For Your Precious Love", "Gypsy Woman", "Minstrel And Queen", and "It's All Right". It's all right with The Impressions, too, if 1964 turns out to be just as big a year as the past ones have been, and the rapid climb of "I'm So Proud"

● I'M SO PROUD

By Curtis Mayfield

Prettier than all the world
And I'm so proud, I'm so proud of you
You're only one fellow's girl
And I'm so proud, I'm so proud of you
I'm so proud of being loved by you
And it would hurt, hurt to know if
you were ever untrue
Sweeter than the taste of a cherry so
sweet

And I'm so proud, I'm so proud of you
Compliments to you from all of the
people we meet

And I'm so proud believe me I love you
too

I'm so proud of being loved by you.

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"Proud" promises to make that wish come true. When Samuel Gooden and Fred Cash first teamed up with Curtis Mayfield and Jerry Butler they were calling themselves "The Roosters", but the success of "For Your Precious Love" soon changed that. Jerry Butler struck out on his own and the remaining three became today's ever-popular Impressions. Curtis Mayfield, Butler's replacement, has a duel function in the group. He sings the lead and also pens an occasional Impression tune.



Peter and Gordon



Nineteen sixty-four is, of course the year of The Beatles, but it seems not unlikely that at least a month or two will have to be yielded to a brace of young Englishmen who bill themselves as Peter and Gordon.

In mid-April, Peter and Gordon succeeded The Beatles in the No. 1 position on the English best-seller charts with their recording of "A World Without Love." But there was no sadness in Beatleville. for mighty John Lennon and Paul McCartney had written the tune especially for Peter and Gordon.

Peter Asher, 19, and Gordon Waller, 18, became friends five years ago at school. They began playing guitar and singing together, performing at school concerts and eventually at local coffee

bars and folk-music clubs. In order to work their club dates, Peter and Gordon nightly scaled the 12-foot wall which imprisoned the young scholars every night at 9:00.

Eventually, escaping and sneaking back every night became too much of a conflict with their studies. With the offer of an engagement at London's Pickwick Club, an in spot for show-business types, school was out for good.

● A WORLD WITHOUT LOVE

By John Lennon and Paul McCartney

Please lock me away
And don't allow the day
Here inside where I hide with my
loneliness

I don't care what they say I won't
stay in a world without love.

Birds sing out of tune
And rain clouds hide the moon
I'm okay, here I'll stay with my
loneliness

I don't care what they say
I won't stay in a world without love.

So I wait and in a while
I will see my true love smile
She may come I know not when
When she does I'll lose

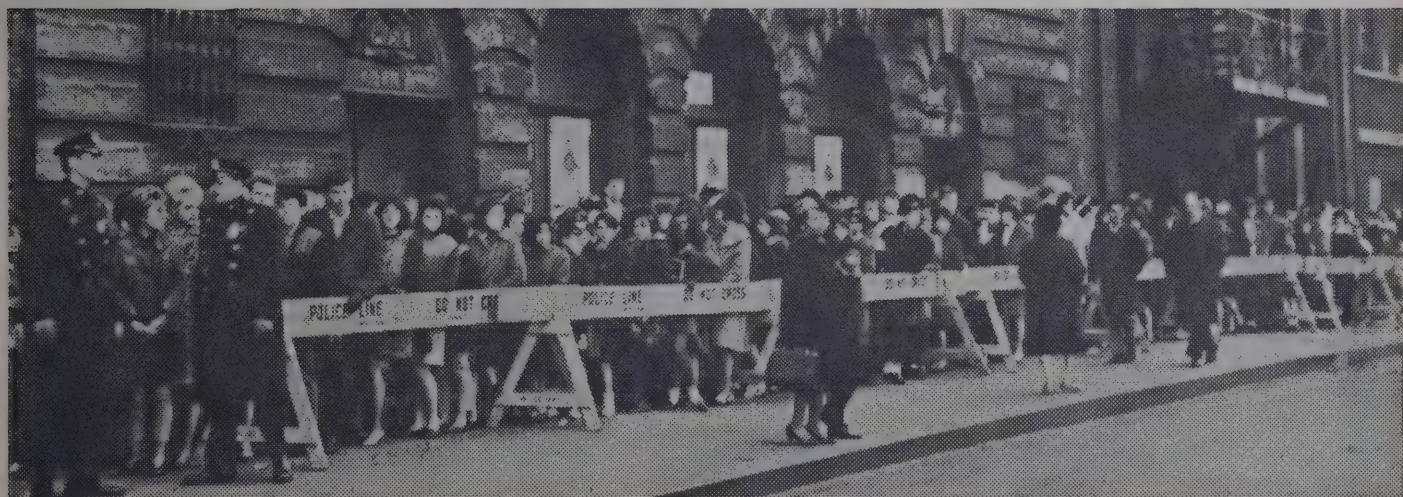
So baby until then
Lock me away and don't allow the
day

Here inside where I hide with my
loneliness

I don't care what they say
I won't stay in a world without love.

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HOLIDAY SPECTACULAR PARADE OF STARS THE WMCA GOOD GUYS' SHOW



They came as early as 3 o'clock in the morning, lining up outside the theatre that wouldn't open for another six hours. Some arrived in busses from towns hundreds of miles distant. By 7 a.m. the line stretched around the block. It was holiday time in New York City, there was no school, for ten frenetic days some 90 thousand young people came to see the brightest stars of the recording world perform their hit songs in the flesh. For the first time in 6 years live entertainment had returned to the stage of the Paramount Theatre.

Back in 1958 some of the fans attending an Allen Freed bash got out of hand and the resulting rucus put the freeze on in-person pop music shows in midtown Manhattan. But the enthusiastic yet relatively non-violent response of teenagers to the Beatles' American debut seemed to warrant the return of domestic teen stars to the Great White Way.



Dan Daniels, Joe O'Brien, B. Mitchel Reed, Harry Harrison and Johnny Dark.



Lesley Gore, B.M. Reed pose backstage.



Ruby and The Romantics perform their big hit "Our Day Will Come."

The radio WMCA Good Guys, who'd M.C.'d one of the Beatles' New York concerts, host the Paramount Show. The talent lineup includes the current chart-toppers — Lesley Gore, The Four Seasons and Terry Stafford, in addition to perennial favorites like Bobby Rydell, Sam Cooke, Jackie Wilson and James Brown. Leading the house band is King Curtis, the #1 soul saxophonist. As if that weren't enough, the bill also features a supporting cast of well-

known hit makers — Rufus Thomas, Ruby and The Romantics, and Dean and Jean — as well as several promising newcomers — The Devotions, Chris Crosby, The Sapphires and The American Beatles.

With personalities like that it's easy to understand the pandemonium that prevails. Screaming, clapping, yelling and stomping their feet, the fans express their appreciation. The cheers from the audience often drown out the

vocalists, but the drummer keeps the beat audible, and an occasional guitar chord penetrates the cacophony.

The Good Guys, appearing first in colorful sweatshirts and later in blazers, introduce each act with verve and humor. They're as popular with the audience as the stars they present. Each performer is greeted with more cheers and screaming than the one before.

As tall, handsome, Terry Stafford steps up to the mike to sing "Suspicion"



Bobby Rydell, B. Mitchel Reed, Harry Harrison, Johnny Dark.



Bobby Rydell meets fans and signs autographs backstage.



The magic touch of Bobby Rydell electrifies the audience.



Saxophonist King Curtis is introduced by MC Dan Daniels

dozens of squealing girls rush from their seats to the foot of the stage, where police officers turn them back. The girls return to their seats and wave their scarves wildly at Terry.

Lesley Gore steps into the spotlight, singing of teenage heartbreak and pain. The girls in the audience, who know all the words to her records by heart, respond sympathetically. Even while running up the aisle to the soda machine and back one loyal Gore fan

didn't miss a single word as she sang-along-with-Lesley.

No big pop music show these days is complete without some allusion to the Beatles. On the Paramount stage the American Beatles, four lads from Florida who look remarkably British, incite hysteria with a mere shake of their tousled tresses. But they'd be a lot safer if they covered their domes with crash helmets instead of hair. Throughout their act the stage is the

target for a barrage of jelly beans.

The fans, who haven't relaxed since the show began, stand up on their seats to cheer the next headliner — Bobby Rydell. As the popular vocalist belts out a medley of his biggest hits, the girls assault the stage again, anxious for some personal contact with their idol. Eager hands dart out toward Bobby, and as he touches one outstretched finger the thrill is somehow transmitted throughout the entire gasping crowd.



"Yeah, yeah!" It's the American Beatles drawing cheers and jelly beans from fans.



Lesley Gore makes up 6'5" Dan Danie

THE SONGS THAT STOPPED THE SHOW

● MAKE ME FORGET

By Merrell Harris and Douglas

Make me forget her tender lips on mine

Make me forget her kisses sweet as wine

Leave me this day and take her mem'ries from my heart

Make me forget and fall for you.

Make me forget the way I held her near

Make me forget her now that you are here

Show me the way to leave my cares all far behind

Make me forget and fall for you

No use resisting the look that's in your eyes

I tried so hard to fight, but I can't win

So I gotta give in
Make me forget the one I left behind
Make me forget or else I'll lose my mind

Give me your love and take the place here in my heart

Then I'll forget and fall for you.

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● SUSPICION

By Doc Pomus and Mort Shuman

Ev'rytime you kiss me
I'm still not certain that you love me

Ev'rytime you hold me
I'm still not certain that you care

Though you keep on saying
You really, really, really love me

Do you speak the same words to

someone else

When I'm not there?

Suspicion torments my heart

Suspicion keeps us apart

Suspicion why torture me.

Ev'rytime you call me and tell me

We should meet tomorrow

I can't help but think that you're

meeting someone else tonight

Why should our romance just a keep on causing me such sorrow?

Why am I so doubtful whenever you

are out of sight?

Suspicion torments my heart

Suspicion keeps us apart

Suspicion why torture me.

Darling, if you love me,

I beg you wait a little longer

Wait until I drive all these foolish

fears out of my mind

How I hope and pray that our love

will keep on growing stronger

Maybe I'm suspicious 'cause true love

is so hard to find.

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● THAT'S THE WAY BOYS ARE

By M. Barkan and B. Raleigh

When I'm with my guy and he watches
all the pretty girls go by

And I feel so hurt deep inside

I wish that I could die

Not a word do I say

I just look the other way

'Cause that's the way boys are

That's the way boys are.

When he treats me rough and he acts

as though he doesn't really care

Well I never tell him that he is so

unfair

'Cause he loves me and I know it

But he's just afraid to show it

'Cause that's the way boys are

That's the way boys are.

When he wants to be alone I just let

him be

'Cause I know that soon enough he

will come back to me

When we have a fight

I think that I won't see him anymore

Then before I know it there he is

standin' at my door

Well I let him kiss me then

'Cause I know he loves me now

That's the way boys are

That's the way boys are

That's the way boys are.

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● RONNIE

By Bob Crewe and Bob Gaudio

I'll go on living and keep on forgiving
because you were my first love

So very warm and tender, the way you loved me

Little girl can't you remember

And want more of me

Ronnie, Ronnie, Ronnie, why did you go

Ronnie, Ronnie, Ronnie, I am

pretending but can't stop forgetting

Because you were my first love.

You said now you don't need me

Because I cheated

Why didn't you believe me

When I repeated

Ronnie, Ronnie, Ronnie, you'll never know

I'll go on living and keep on forgiving

Because you were my first love.

I walk alone

Very at home

Night after night day after day

I never cheat.

I still repeat it

Ronnie, Ronnie, Ronnie, you'll never know

Ronnie, Ronnie, Ronnie, I'll go on

living and keep on forgiving

Because you were my first love.

I'll go on living and keep on forgiving

Because you were my first love,

I'll go on living and keep on forgiving

Because you were my first love.

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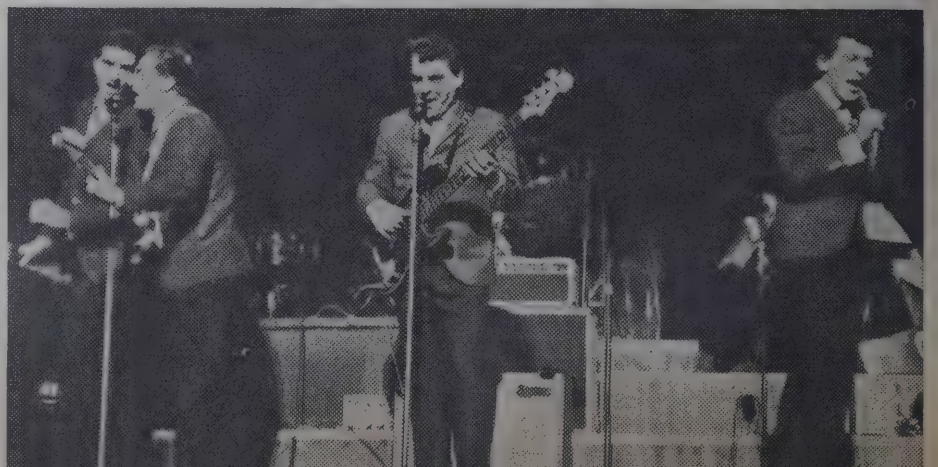
"MAKE ME FORGET"
BOBBY RYDELL



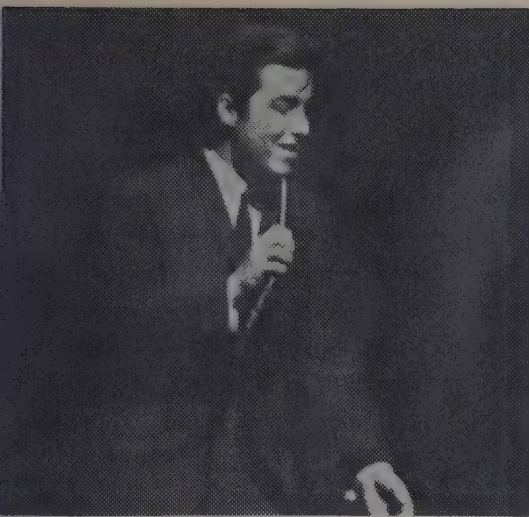
"SUSPICION" . . .
TERRY STAFFORD



"That's The Way Boys Are" . . . LESLEY GORE



"RONNIE" . . .
THE FOUR SEASONS



Chris Crosby shook up the crowd.



The cheers and applause raised the roof when Jackie Wilson took the stage.



No one was sleeping when the Devotions sang of "Rip Van Winkle".



Good Guy hands mike to Rydell.



King Curtis wails on "Soul Serenade."

After Bobby Rydell leaves the stage the emotionally exhausted audience appears to have screamed itself out. But there's still more to come, and as the spotlight reveals the Four Seasons, the frenzy begins anew. Policemen beam their flashlights over the bobbing ocean of teased hairdos, curlers and kerchiefs, occasionally illuminating some eager fan about to make a dash down the aisle toward the stage. The incredible falsetto voice of lead singer Bob Gaudio soars over the clamor of the crowd, as the Seasons sing hit after hit.

In the rear of the theatre a middle-aged woman wearing a leopard skin coat and sneakers holds her hands over her ears.

Jackie Wilson, who alternates with Sam Cooke and James Brown as headliner, leaps onstage and wraps up the show with a dazzling performance. First, pacing deftly about the stage juggling the microphone, in several up-tempo numbers, then on his knees, necktie loosened, wailing soulful tunes, he demonstrates his superb showman-

ship. Ballons and souvenir programs and Good Guy sweatshirts sail through the air and land at his feet.

At last the curtain falls, giving both audience and performers a brief respite. But the line of fans outside the theatre still extends to the next block and they're eager to do their share of screaming and jelly bean throwing.

Those who've already seen the show run around to the stage door, hoping for another glimpse of their favorites. A song writer who'd been visiting backstage went out the stage door and was mobbed by autograph seekers. "I'm nobody! I'm nobody!" he insisted. But pens, pencils, notebooks and scraps of paper were thrust at him. In desperation he signed his name — Jerry Fuller. The fans looked at the signature. "Who are you?" they asked. "I told you I was nobody" said Mr. Fuller patiently and walked off.

A six-year-old girl walks out of the theatre with her harried mother in tow. "Mommy" she asks "who are they going to have in the show next year?" ■

WHERE TO NEXT?

The fine art of American tycoonery, popularly pictured as being the province of wizard-like mathematical schemers in the financial fjords of Wall Street, has been lent new polish and given new direction by a silken-voiced native of Wall Lake, Iowa.

Andy Williams is, indeed, attracting the attention of big business barons who wonder how he does it. He is the head of six corporations, all fabulously successful in their fields.

He has solved the problems of overhead (a single modest office) and obsolescence (no equipment to deteriorate except himself).

Mr. Williams' spheres of operation are show business and real estate, and the secret of his twin success is simply stated: planning to the nth degree.

Williams is the largest record seller on Columbia's roster, and is the most popular male vocalist among all individual album artists. Last year his three 45-rpm singles sold a total of over 2,000,000 copies. At present, he has

another hit going in "Wrong For Each Other."

At a time when video shows built-around singers were falling by the wayside, Williams has scored his biggest television triumph . . . succeeding where Dinah Shore and Perry Como, among others, failed . . . snagging a sponsorship no other vocalist could capture. He did it by: 1) refusing to sing down to anyone . . . and 2) refusing to appear on any show except one built around himself the way he wanted it built.

Williams has two publishing companies, and has recently extended his interests to the movie industry. His first feature is "I'd Rather Be Rich" for U.I. and Ross Hunter. Because he planned it that way, Williams plays a comedy role. Insider viewing of the rushes indicated Williams to be a young Crosby and now there's talk he'll re-do some of the old Crosby hits.

Profits generated by his corporate activities, as well as income from his

own recordings (which are made on a royalty basis for Columbia) and from other non-incorporated ventures, is poured into real estate, mainly in Southern California's San Fernando Valley. In charge of this phase of Williams' empire is the star's father, Jay, who launched all four Williams brothers, Bob, Dick, Don and Andy, into the world of song when he spotlighted them in the church choir he organized years ago at Wall Lake.

Jay has been buying up property for Andy — and the other brothers — for years. No one will say just how extensive Andy's holdings are, but they include apartment houses, raw land, chicken farms, and commercial property, and probably constitute one of the largest personal ownerships of real estate in the area.

On the personal side, that relaxed, almost falling-apart style Williams displays on the tube, is deceptive although not intentionally so. He may relax an audience . . . but no more than the audience relaxes him. Away from the mike or the camera Williams is a dynamo, possessed of such drive he occasionally scares those around him.

"The guy's so brilliant he could be the greatest personal manager who's lived," says Alan Bernard, Williams' own personal manager and the chap who runs his multifold enterprises. Of all Williams' fans Bernard, a 30-year-old grad (office boy to agent) of MCA is the greatest. And therein lies much of the reason for their successful teaming.

"When I met him he hated agents," says Bernard. "He felt they just stole their ten percent. His career was fairly healthy at that time — four years ago — but nobody was knocking down doors to sign him."

"I'd switched agencies and heard Andy had long wanted to do a guest spot on The Dinah Shore Show. Dinah's top price for guests was \$10,000, but her producers wouldn't offer Andy over \$7,500. I talked a while and got him the ten grand, for singing just two solos and one duet with Dinah."

"For me it was a labor of love, I



Andy makes his movie debut in "I'd Rather Be Rich" with Sandra Dee.



He loses Sandra to Robert Goulet in the film but it doesn't seem to dim his smile.

Andy Williams isn't talking



Ann-Margret runs through a dance number with Andy during a TV show rehearsal.

● WRONG FOR EACH OTHER

By Doc Pomus and Mort Shuman

You go on your way, I'll go on
mine

Please don't you call me, or drop me
a line

I'll be better off now, with somebody
new

And you should find someone more
suited to you.

'Cause we're wrong for each other

Wrong for each other

Let's find another love

'Cause we're wrong for each other.

I couldn't explain it, I can't tell
you why

I've got such a talent for making you
cry,

And one day you'll thank me for
saying, "so long"

For making an end to a love that
was wrong.

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honestly think he's the greatest."

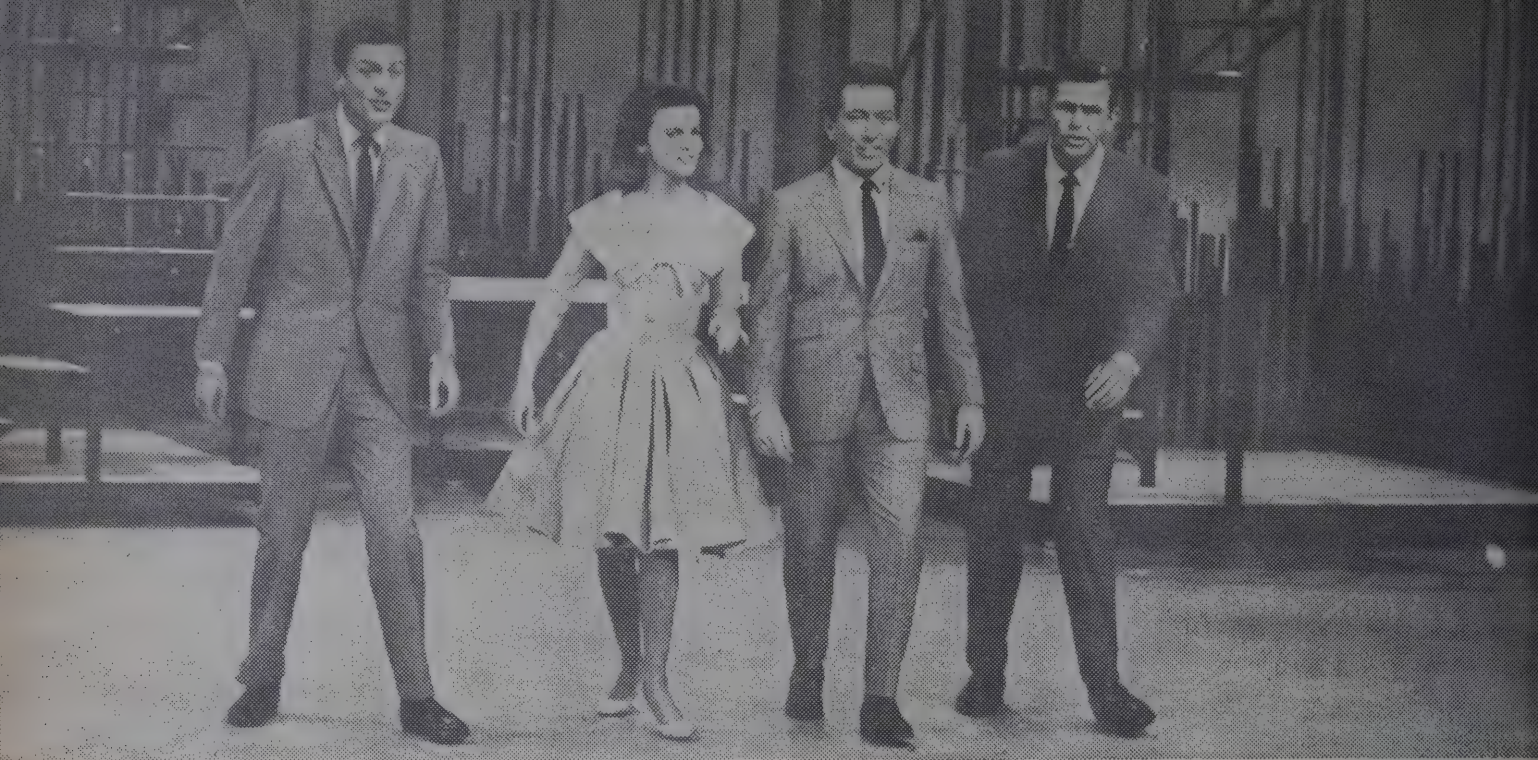
Andy was impressed with Bernard's diligence, business acumen and worship. In no time at all Bernard left the agency and became Andy's personal manager, operating chieftain of his multiple corporations and chief planner.

"We decided what we wanted and how to get it," says Bernard. "First we wanted a winter TV series of our own. We got it by staying away from TV, by turning down everything offered in the way of guest shots, and it meant turning down tremendous money until Chrysler okayed a Special built entirely around Andy. It was HIS show in every sense of the word."

The year was 1961. The show was



Lovely Maureen O'Hara listens raptly as Andy serenades her with a fine Irish tune.



Dick Van Dyke, Ann-Margret and Andy Griffith join Andy Williams for the spirited finale of a recent TV show. Andy is scheduled to return in the fall with another series of musical specials. Vivacious J. Leigh is sure to guest again.



a smash. Andy has been on television ever since. And here again one sees evidence of planning paying off. Twentieth Century-Fox wanted Andy for a minimum of a film a year for seven years — making the offer at a time Andy desperately wanted to start a film career. But he said no.

"TCF wouldn't tell me what the film would be," he explains. "I didn't want to take the chance of having my first picture something that might do me more harm than good."

To prepare for the eventual film offer Andy felt he needed acting experience. He got it in summer stock. Here, if he goofed, only a few hundred people would know. Here he could work to improve himself, to get the feel of drama.

So, in the Midwest, where he has a tremendous following, he played "Pal Joey." When they sold out for two weeks nobody was surprised.

Accordingly, when Andy Williams stepped before a U.I. camera some weeks ago for "I'd Rather Be Rich" he was an experienced actor, at home in his trade.

Where to next? Andy isn't talking, but odds are that this tyro tycoon will soon have to add one more employee to his staff . . . just to count the money. ■



Literary sensation J. Lennon—photo by Robert Freeman.

A NEW ROLE FOR THE CHIEF BEATLE

*The Beatles, whose impact on the international music scene has been phenomenal, are giving a similar jolt to the literary world. While Beatles' music has drawn mixed reactions — mostly unfavorable — from adult critics, book reviewers on both sides of the Atlantic have been virtually unanimous in praising a unique opus from the leader of the Liverpool mop-tops. **IN HIS OWN WRITE** is a collection of original poems, parodies, and drawings by John Lennon that is creating quite a stir in publishing circles.*

Ever since the book was published in England this spring the critics have been spouting their most laudatory blurbs, while the printers work overtime to keep the bookstores supplied.

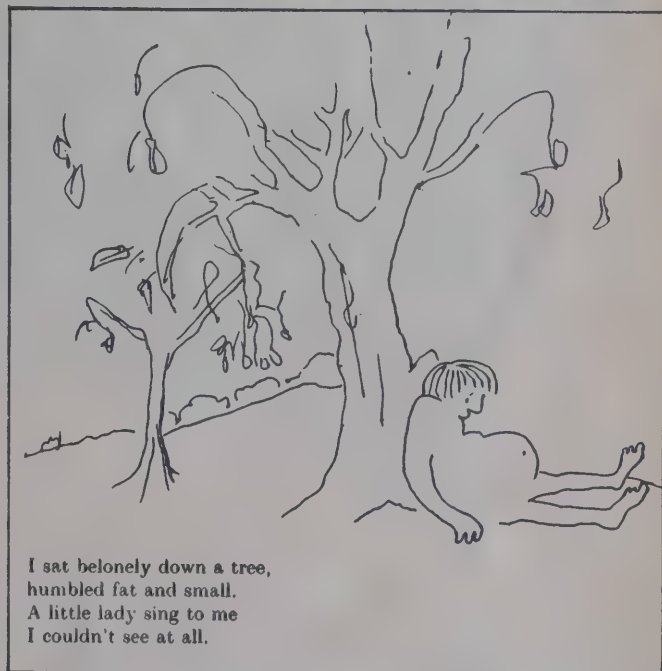
Brooding, stern-faced John Lennon, idol of a million screaming teenagers, is being hailed as an avant-garde literary sensation. Reviewers have compared him with the greatest English and American humorists, including Lewis Carroll, James Thurber, and James Joyce. "What might at a glance seem just as nutty as a fruitcake is planted with anarchist bombs popping damagingly under straitlaced notions," says the London Daily Mail. Some critics have seen in John's irreverence a kinship with the angry young men.

But perhaps the best appraisal comes from fellow-Beatle Paul McCartney in his introduction to the book. He writes, "None of it has to make sense . . . if it seems funny then that's enough."

The book's first English printing — 50,000 copies — was completely sold out the very first day it hit the stores. The Duke of Edinburgh asked John for a copy, but he had to wait for the second printing. In this country, Simon and Schuster ran 140,000 copies off their presses before the book's American release, but the demand continues.

John Lennon has created a very personal style of writing. It's a unique combination of pure whimsy, pointed satire and verbal innovation. His drawings are simple and capricious, yet disarmingly evocative.

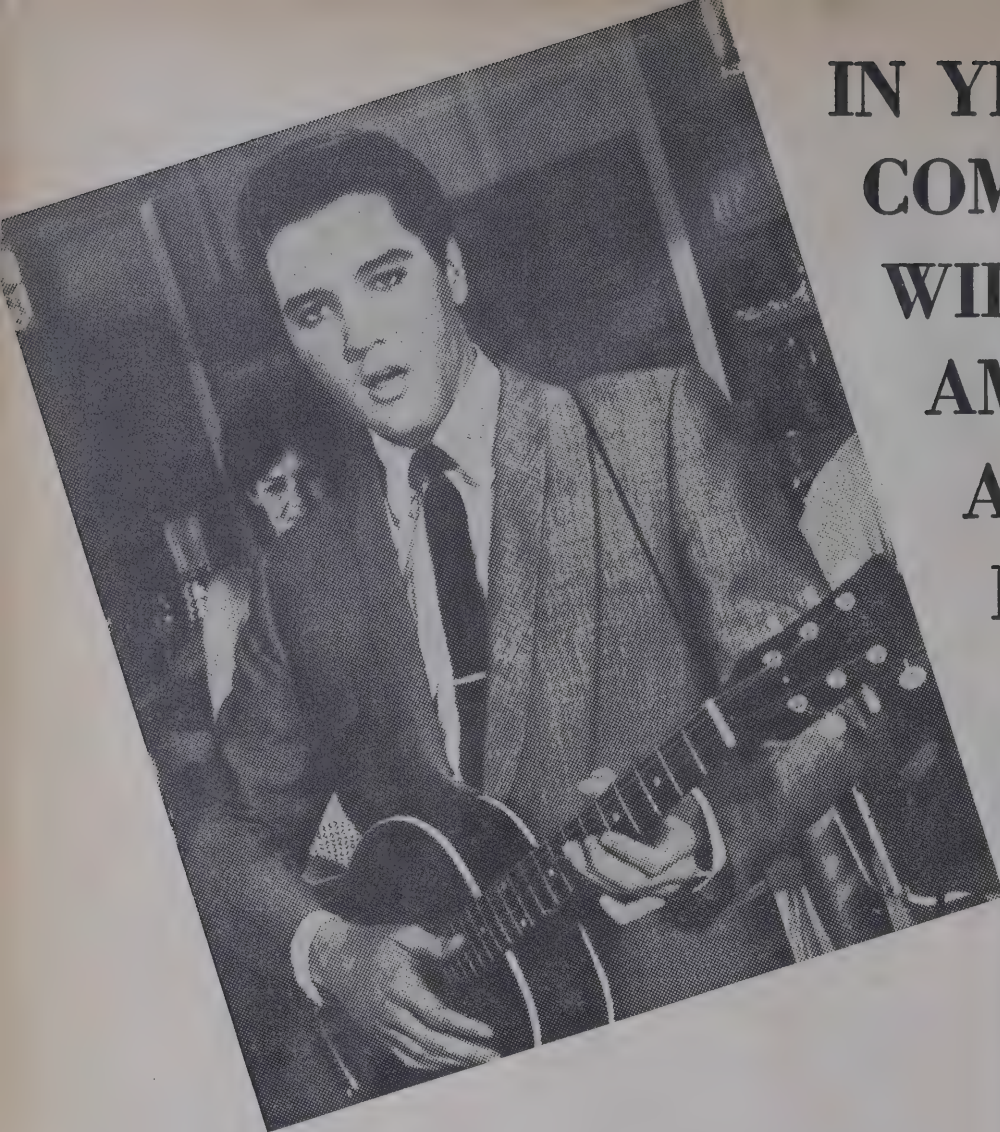
His talents seems to be instinctive. Of his formal education he says, "My whole school life was a case of 'I couldn't care less. It was just a joke as far as I was concerned. Don't think I'm proud of it all . . . I wouldn't want anybody to follow my example.'" John had little interest in subjects like science and math, preferring instead to



Sample of John's work from Simon and Schuster's book.

doodle, write original songs and poems, and make humorous comments on life. He used to scribble odd verses on empty cigarette packs whenever something struck him as being particularly funny or really ludicrous. His autobiography seemed an apt subject: "I was bored on the 9th of Octover 1940, when the Nasties were still booming us. I attended varicous schools in Liddypol. And still didn't pass — much to my Aunties supplies."

Whatever his shortcomings as a student, John rose to world-wide fame through his song writing and his performances with The Beatles. He's the one who's largely responsible for the group's hip humor. The fantastic success of the wonder-wigs enabled him to make his literary debut with **IN HIS OWN WRITE**. John is quite pleased with the new role. In his own words: "As far as I'm conceived this correction of short writty is the most wonderfoul larf I've ever ready." ■



IN YEARS TO COME, WHO WILL BE AMERICA'S ALL-TIME IDOL...

ELVIS

When The Beatles emerged victorious in a recent New York City poll sponsored by WINS, the results were no great surprise to anyone, for their Liverpool sounds have dominated the charts for weeks. The big surprise in the "All-Time Favorite Contest" was the runner-up. This competitor is not a newcomer as The Beatles are, but is a seasoned performer with an unprecedented 8-year record of continuous popularity in the rock 'n' roll field.

Even now with the great influx of English groups, Elvis Presley keeps his firm grip on the public's tastes and, from the indications of a similar contest in Florida, still wears the king's crown. In a "Battle Of The Kings" contest on WFU in Miami, Elvis topped The Beatles by almost 200,000 votes.

Ironically, Elvis had sent a telegram wishing success to The Beatles when they arrived in America, and The Beatles in turn confessed a great admiration for Presley. Now, however, they find themselves the two contenders in a stiff competition for the title "Favorite". The Beatles have the advantage of being at the crest of their popularity right now, but long-time reigner Elvis Presley seems to have the Midas touch.

Since 1956 he has never been involved in a project that failed. All of his recordings and all of his movies have reached gigantic proportions, surrounding him in a veil of mystery and legend.

If we penetrate this veil, we can see Elvis, a worried young man imprisoned by the fantastic demands of his career.

After his frantic life as a national idol in the late 1950's, he has withdrawn from the public eye altogether, offering occasional and perfectly timed recordings or movies. Just as you begin to wonder — "what happened to Elvis?" he releases an immediate smash recording such as his oldie, "Kiss Me Quick."

But Elvis has changed. It would almost seem that he out-grew the music he helped to make famous, and has molded himself into a new image.

The Elvis we used to know was the first rock 'n' roll to reach the general public. He was a poor boy from Tupelo, Mississippi, who grew up in the South singing rhythm 'n' blues with more of a swinging beat than many of its originators.

The Presley family moved to Memphis when Elvis was still a little boy and he learned to play chords on a twelve dollar guitar his father had



Above, Elvis dances with co-star Ann-Margret in a scene from "Viva Las Vegas." Below, Lucky (Elvis) Jackson.





Enter our
contest on
page 25...
**WIN
FREE
ELVIS or
BEATLES
ALBUMS**

OR THE BEATLES?

given him while he was still in high school. When he graduated in 1953, he got a job driving a truck for the Crown Electric Company for forty dollars a week.

One afternoon, Elvis went over to the Sun Record Company studios on his lunch hour to make a record for his mother. The office manager there thought he showed promise and took his name and address.

A year later, Sam Phillips, the president of Sun Records, called on Presley to make a test recording of a ballad. Elvis remembers that he ran all the way into town with his guitar slapping at his back. They tried the ballad out and it sounded terrible. Phillips gave up and had Presley sing whatever he could think of. Still nothing happened. Finally a bass player and guitarist were brought in with hopes that they could work something out together. The ballad numbers just didn't click.

They sat down for a breather and Elvis started fooling around with a rhythm and blues piece — "That's All Right Mama". The other musicians fell all over themselves getting to their instruments and the engineer turned his tape recorder on. In an hour they had a record.

Phillips took a test pressing to a Memphis disc jockey and it was played on the next day's program. Within a week there were orders for six thousand copies of the record.

Presley's following Sun recordings sold in the hundreds of thousands, at

first almost entirely to rhythm and blues fans because everybody thought he was a Negro blues singer. On hot afternoons his voice blared all over the South from juke boxes and rhythm and blues radio programs.

Elvis played at the Annual Country and Western Disc Jockey convention in Nashville in the fall of 1955, and some RCA Victor talent scouts were in the audience. They hadn't seen anything so weird in all their lives and they offered to buy his contract from Phillips.

There were several unissued recordings in the Sun offices and Phillips sold them, along with the contract for thirty-five thousand dollars. To Phillips it seemed like a good deal, but when the unissued sides were released by RCA and they became that company's best sellers, reporters asked him why he let Presley go so cheaply. Phillips grinned and said he didn't think Presley would last long.

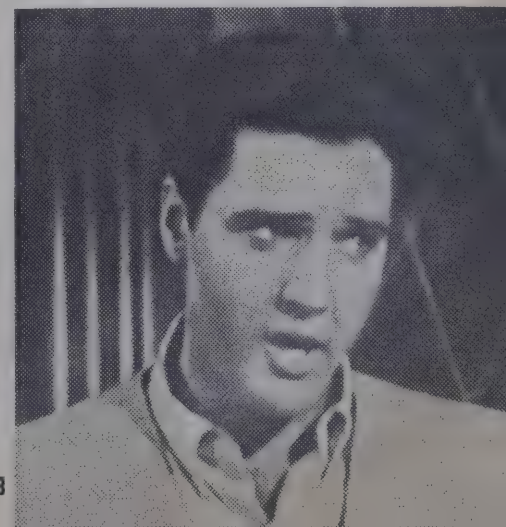
Elvis made his first stage appearance in Memphis and when he walked out and saw all the people, he tore into a fast number to hide his nervousness. Over the loud rhythm he heard the girls screaming. His manager told him it was his wiggling legs that did it.

When Presley came to New York for some sessions with Victor, he began to hang around the Apollo Theatre in Harlem watching the rhythm and blues singers. Bo Diddley had a dance routine that Elvis never quite got over, and it caused a national television show to label Presley as unfit for a family audi-

ence. Later, that same show was forced to pay his price of fifty thousand dollars for three short appearances.

Those 1956 TV appearances brought him into national prominence. He sang a new ballad on the show, "Love Me Tender," and Victor had orders for one million copies even though they hadn't even recorded it yet. That year Presley sold ten million records.

Overnight he became the most controversial entertainer since Frank Sinatra. He was ridiculed, bitterly attacked and idolized, but he rose to the heights of a national hero. Since that time though, he has changed and many of us wonder what happened to the old Elvis, the Elvis of "Good Rockin' Tonight" and "Milk Cow Boogie". Is his change for the better or worse? Can the new Elvis win the battle with The Beatles?



As most everyone knows by now, The Beatles are four English lads from Liverpool: John Lennon, 23, leader of the group; Paul McCartney, 21; George Harrison, 20; and Ringo Starr, 23. Theirs is one of the truly remarkable success stories in the history of international show business.

The Beatles saga goes back to 1958, when the "Liverpool Sound" was first taking shape. John ("chief Beatle") Lennon and Paul McCartney decided to form a permanent group. With Ringo (he wears as many as six rings) Starr as drummer and George Harrison, lead guitarist, they wandered through a succession of names — The Quarrymen, Moon Dogs, Moonshiners — and clubs before settling at the Cavern as The Silver Beatles.

As The Silver Beatles, the group became one of the best known "beat" groups in Liverpool, with fans packing the Cavern every night. But a trip across the English Channel in 1961 to Germany was a necessary prelude to national recognition. The group dropped the word Silver from its name and commenced a record-breaking stay at the Kaiser-keller in Hamburg. There they made their first recording and accidentally acquired their now-famous hairdos. George Harrison started the fad when he appeared on stage after a day of swimming with his hair fluffed up on top like a wind-blown powder puff. The coiffure caused a near-riot among the fraulines in the audience. The Beatle-cut was born!



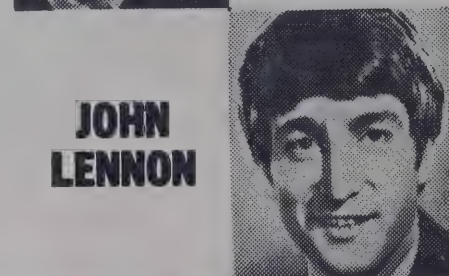
**PAUL
McCARTNEY**



**GEORGE
HARRISON**



**RINGO
STARR**

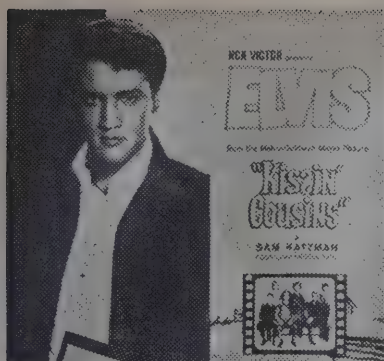


**JOHN
LENNON**



Will the Beatles hold on to their reign as long as Elvis has?





Is Elvis still America's favorite rock and roll singer?



The Beatles, who returned to England in 1962, were confident and professional. As word of their German-made recording reached Liverpool, requests for the disc poured into Liverpool record stores. The Beatles' manager-to-be, Brian Epstein, intrigued by all the requests coming to his shop, went to see the group perform. One listen — and look — was sufficient to convince him that with further guidance and polishing, the group could become a national sensation.

Epstein, known now as "the man who made The Beatles", has seen his prophecy come true. Since the release of the first Beatles' 45 R.P.M., "Please, Please Me", in November, 1962, 5,000,000 Beatles' records have gone over the counters of Great Britain — this is a country with a population less than one-third that of the United States. A recent Beatles' release, "Can't Buy Me Love", did the impossible; it sold, via advance orders, 1,000,000 copies before it was released to the public.

The effect of The Beatles on the English nation has been so profound as to seem in some ways ridiculous. The most unpopular politician in Britain, for instance, is Edward Heath, a Conservative minister of Parliament, who dared to announce publicly that he didn't like the manner in which The Beatles spoke English. This poor man now receives threatening letters every day, presumably from Beatles' fans, signed with little black beetles.

If Beatles' fans are demonstrative towards anyone who disparages their heroes, they're downright nutty when it comes to expressing their admiration

of the foursome. The Beatles have, in fact, been forced to cancel all one-night stands, the reason being that English police can no longer guarantee their safety from the mobs of screaming, grabbing girls who gather to pay them homage. Each of The Beatles has at one time or another had his body bruised and battered by loving fans.

The end of Beatlemania in England and America is not in sight. When The Beatles arrived in America they achieved the same unprecedented popularity they enjoy in Britain, and their first American release, "I Want To Hold Your Hand", shot to the top of the pop charts in a matter of days. Obviously American teenagers enjoy the full-throated, uninhibited vocal attack this quartet brings to a big beat song.

The Beatles, meanwhile, are taking all the attention they receive in calm, Merseyside manner. John Lennon, with a blink of his "chief Beatle" eyes and a toss of his mop-like hair, best sums up the attitude of the foursome when he says: "Well, it's fun, of course. We're having a fab time, but it can't last long."

Will their reign at the top of the charts be over as soon as John Lennon predicts, or will they hold on to their popularity as long or longer than the perennial favorite Elvis? More important: Is Elvis still America's favorite rock 'n' roll singer, untouched by The Beatles' sudden rise to fame?

Now that you know the facts, make your own prediction. You can win prizes by telling us which is your favorite, and WHY? The contest details appear below.

A total of twenty albums will be awarded to twenty finalists. Ten winners in the Elvis Presley category will receive the Presley LP of their choice, and ten winners in the Beatles category will receive Capitol's "The Second Beatles' Album".

1. Fill in the entry blank and enclose it with your entry.
2. In 100 words or less, tell us why The Beatles or Elvis Presley are your favorites. Entries must be typed or printed clearly.
3. Contest closes on August 31, 1964. No entries postmarked after August 31st will be considered.
4. Names of the winners along with their entries will be published in the January, 1965 issue of HIT PARADER.
5. Address entries to HIT PARADER Contest, Charlton Building, Derby, Conn.

Contest is open to anyone except employees of the publisher or members of their families. All entries become the property of HIT PARADER and will not be returned. Winners will be selected on the basis of originality and neatness of the entry in the opinion of the editors of HIT PARADER Magazine.

ELVIS PRESLEY

Please accept my entry in the "Why I like Elvis Presley contest".

Name
Address Age
City State

BEATLES

Please accept my entry in the "Why I Like The Beatles" contest.

Name
Address Age
City State



EVERY so often a show opens on Broadway that makes the critics proclaim: "A musical comedy dream" . . . "Large and lavish, tuneful, tasteful and funny" . . . "A colossal hit". Such a show is "Hello, Dolly!"

Its reviews were collections of superlatives. Its ticket sales, on the day after its opening, surpassed the amount taken in at the "My Fair Lady" box office on the day after *that* show (also a hit) opened. At 11 o'clock the next morning, when the last of the major New York newspaper reviews was in, the line stretching from the box office of the St. James Theatre numbered over four hundred people. Producer David Merrick, a hit-maker of historic proportions on Broadway, supplied free coffee and cake to the hardy theatre-goers, who had an average wait of two hours in the cold before they even reached the box office itself.

The cast? The musicians? The producer, director, composer, librettist? They were in various stages of exhilaration, resting after a glorious opening night — the kind dreams are made of, preparing for a long, joyful run.

Just a few days later everyone reas-



Voluptuous Carol Channing dominates the stage as Dolly Gallagher Levi.

sembled in RCA Victor's Webster Hall studios to record the original cast album. The spaciousness of Webster Hall enabled RCA to use a larger orchestra than the show ordinarily fit in its theatre pit. For the one day session the performers were paid a full week's salary. But they earned it. All the recording had to be completed on that one Sunday in order to have the records in the stores early enough to satisfy the demand.

Outside, the remains of the season's worst snow storm melted on the city streets. Inside was Carol Channing, in full bloom and looking completely adorable in a bright blue, skin tight jump suit crowded with the resplendent smile and the insane hair. The lady of the constant smile; the instant imp possessed of a voice like a hungry cat confronted with a full, bottomless bowl of pure cream. Rapturous were the reviews which greeted her performance as Dolly Gallagher Levi, the lady who has always been a woman who arranges things. (For instance: "Hello, Dolly!" is a musical comedy dream, with Carol Channing as the girl of it." Walter Kerr, New York *Herald Tribune*. "Miss Channing is the most outgoing woman

HELLO DOLLY.... HELLO DOLLY



Prod. D. Merrick, director G. Champion.

on the musical stage today — big and warm, all eyes and smiles, in love with everybody in the theatre and possessing a unique voice ranging somewhat upward from a basso profundo," John Chapman, *New York Daily News*. "... if Carol Channing weren't already a star of the first magnitude, 'Hello, Dolly!' would make her one." Norman Nadel, *New York World-Telegram and Sun*. "... a whole new career for Carol Channing, the star, who had been relegated for years to a fixation with diamonds as a girl's best friend. This is not to suggest that she has lost any of her lust for loot, but here her performance takes on new dimensions both as an actress and erstwhile dancer; it is a 'take-charge' role, and she dominates the proceedings with the authority of a hirsute Y.A. Tittle." John McClain, *New York Journal American*.

There was David Burns, looking as if he would be at home anywhere, sipping tea and exuding lovability, even though as Thornton Wilder's "Merchant of Yonkers" twice removed — once to "The Matchmaker" (also a David Merrick production) and once to the current Jerry Herman musical — "he's rich, friendless and mean, which is about as far as you can go in Yonkers." ("W.C. Fields redivivus," wrote Howard Taubman in the *Times*. What higher compliment?)

There was Charles Nelson Reilly, keeping his second Webster Hall — RCA Victor recording date in two years (the first was "How to Succeed in Business Without Really Trying," in which he played first rival to Robert Morse — who, as fate would have it, earlier appeared in "The Matchmaker"). And Eileen Brennan, lovely lass of "Little Mary Sunshine" fame, proving again that all that pleases the eye may please the ear as well.

Producer David Merrick was there (making his second Webster Hall session this season, with "110 in the Shade" as the successful first). Jerry Herman, another second-time-around, also very much in evidence; his first RCA Victor Original Cast Album was the lovely "Milk And Honey," still sell-

Recording in progress at Webster Hall. The cast pauses for a coffee break.



.. HELLO DOLLY... HELLO DOLLY

ing strong. Jerry's music ("solid gold brass," quoth Walter Kerr) was the subject at hand — the exhilarating high stepping spirited, good-hearted melodies (and their equally delightful lyrics, also from the Jerry Herman pen).

Topic A, then, on Sunday morning, was the songs — seambursting melodies such as Carol's "I Put My Hand In," Dolly's not-so-enigmatic explanation of



Burns and Channing in "Dolly" scene.

the way things just happen when she happens to be around them. There was David Burns' "It Takes A Woman," a tongue-in-cheek statement explaining what women are really good for (aside from arranging things, of course). The rousing, goodhearted "Put On Your Sunday Clothes" is followed by Eileen Brennan's romantic interlude, "Ribbons Down My Back." It in turn gives way to "Motherhood," in the natural order of things — in which Carol Channing, Eileen Brennan and Sondra Lee resoundingly declare that they are for "Motherhood, America and a hot lunch for orphans." The wildest of waltzes, with an irresistible lilt, titled, simply, "Dancing," closes Side One of the album.

Side Two opens with Carol's "Before The Parade Passes By," followed by the sheer delight of "Elegance." The title song is next, a lovely kaleidoscope of a melody which revolves from tenderness to nostalgia to sheer joy with the greatest of ease. Charles Nelson Reilly's ballad "It Only Takes A Moment" follows, and Carol's "So Long Dearie," a turn-of-the-century music hall flower,

precedes the breathtaking "Finale."

So it went on Sunday, January 19th, the floor of Webster Hall a sea of pulsating, lilting, irresistible sound. A sociologist watching a Broadway original cast album recording session might make some interesting observations. At "Hello, Dolly!", for instance: such a multiplicity of boots! Do they reflect their wearer's personalities? What about those over there — grey knitted? And where do all the pretty girls come from? Not as much cigarette smoke as usual, but more coffee and cupcakes . . . Carol Channing walks, even at a recording session, as if the whole world were breakable. Perhaps it is! But surely not the photographer, with so many cameras slung around his neck. Innumerable lenses, poking everywhere. And the percussionist! Busier than a short order cook! From tympani to xylophone to glockenspiel to cow bell and don't forget to turn the page in between! So many bystanders, it seems. (Are they all sociologists?) Until a call for the chorus on stage is heard . . . no more bystanders . . . but what a crowded stage!

The control booth is crowded, too. In it are George R. Marek, RCA Victor Vice President and General Manager, who supervised the "Hello, Dolly!" recording session. Working with him is Andy Wiswell, A&R Director, who practically lived with the show while it was on the road. Part of his job was to time the musical numbers to make sure all the tunes would fit in the album. He also had a hand in staging the show, taking into consideration the way the position of the actors on the stage would come across in the stereo recording.

As each reel of tape is finished it is rushed to the RCA Victor offices on Twenty-fourth Street for processing so that the finished albums can be on their way to dealers **IN LESS THAN FIVE DAYS** — an altogether breathtaking procedure.

But breathtaking is the word for the whole process, from casting to out-of-town tryouts to opening night to the Sunday recording session immediately after, and all that goes before and all that is still to come. It is a process repeated year after year, in hopes that one out of many will be that magical thing on Broadway, that which makes it all worthwhile, a hit. It isn't *quite* a labor of love, yet the distinction is a very fine one, and perhaps it is that extra dash of talent *and* love that makes a Broadway hit. But there is no doubt as to this season's unqualified success: **"HELLO, DOLLY!"** ■

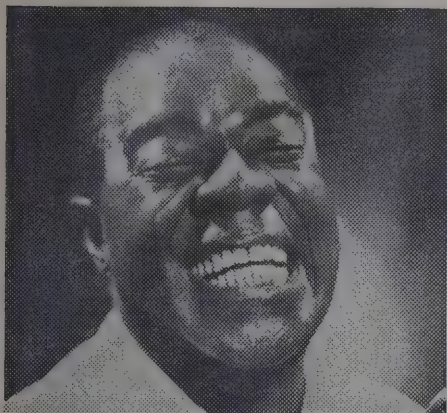


Charles Nelson Reilly, Eileen Brennan, Jerry Dodge, Sondra Lee and a capricious horse in one of the big musical numbers staged by Gower Champion. Below, Carol.



• • • • HELLO

LOUIE



"Louie Armstrong? He's old news!", said the record company executives who were approached with the idea of a 63-year-old trumpet player recording the title song from the season's hit Broadway musical. Today those executives are looking at the record charts and weeping. Louis Armstrong's exuberant rendition of "Hello Dolly" became the number one adult record in the country and came closer than any other tune in recent months to toppling the Beatles from the pinnacle of the teenage hit parade. Matrons and mothers and schoolteachers who'd never bought a Top Ten record in their lives lined up alongside youngsters at record counters to buy the happy infectious disc.

Executive Vice President of Kapp Records, Mickey Kapp, who recorded Louie's latest return to nationwide prominence, believed that Satchmo was a "sleeping giant". "You can't sell talent short", says Kapp. "Given the proper material Bing Crosby could have a hit record tomorrow. So could Judy Garland."

Nevertheless the runaway success of Louie's "Dolly" was completely unexpected. "Nobody goes into a studio just to make a hit", stated Kapp. "You go in to make the greatest record you can possibly produce." In the midst of all the electronically super-charged voices and insistent drum beats dominating the nation's airwaves and juke boxes, the relaxed singalong charm of "Dolly" was a breath of fresh air. People just fell in love with the happy old-time feeling of the tune.

"Everybody's doing the song now", Kapp said, "But whenever you hear it you think of Louie. A true star can make a song his own. Louie did it with 'Dolly'."

His current reign as a new teenage favorite is just one more feather in the cap of a man who has become a legend in his own time. Born in New Orleans on July 4, 1900, Louie is one of the greatest and most influential jazz musi-

cians. His reputation as a showman, comedian, movie and stage star, in addition to being a great trumpet player and inspired singer, is international. Every time the music world thinks Louie is old hat, he pops up with something fresh and distinctive.

The success of the "Hello Dolly" single prompted Kapp to plan an album for Louie, an album current sales figures indicate will be a million-seller — Louie's first in over 50 years of music making. Mickey Kapp recalls the recording session: "Louie's an absolute pleasure to work with. I brought 20 songs to the studio and asked him to choose the ones he wanted to do. He said, 'You pick 'em.' He's so cooperative. There's no pressure on him. It makes you wonder about some of these young recording stars who have no discipline.

"It's a thrilling experience to work with a man like Louie", Kapp continued. "It isn't often one has the pleasure and honor of working with such a star. I felt humble, even though he doesn't ask this of you."

The album entitled, not surprisingly, "Hello Dolly" was produced in record time. Mickey Kapp completed the recording at the Riviera Hotel in Las Vegas on Saturday, April 11th at about 3:30 in the afternoon. Initial editing took place until 1 a.m. and by 6 p.m. Sunday morning the tapes were on their way to New York. More editing on Sunday, mixing on Monday and shipping on Thursday completed the rush act.

Besides the "Hello Dolly" number, the LP includes such other showtunes as "Hey, Look Me Over," "I Still Get Jealous" and "You Are Woman" (from "Funny Girl"). In addition, there are such all-time Armstrong favorites as "Blueberry Hill" and "Give Me A Kiss To Build A Dream On."

A number of jazzmen in Las Vegas, where the album was recorded, dropped in to watch Louie perform. They observed with reverence. "He wrote the book", said one.

Of the tunes in the new album there's one that could parallel "Dolly's" popularity. Says Kapp: "The way he does "Moon River" in the album he changes the entire mood of the song.

He gets a whole new feeling from any previous version. This is an older man — more sentimental. The tune has a greater emotional message than ever before."

But whether or not Louie makes it to the top of the record charts among the Beatles again, he has proven that the indefatigable Louis Armstrong legend is still going strong. ■



For two weeks Louie took the #1 spot on all the charts away from the Beatles.

● HELLO DOLLY

By Jerry Herman
I went away from the lights of
Fourteenth Street
And into my personal haze
But now that I'm back in the lights
of Fourteenth Street
Tomorrow will be brighter than the
good old days.
Hello, Dolly, well, Hello, Dolly
It's so nice to have you back where
you belong
You're looking swell, Dolly
We can tell, Dolly
You're still glowin', you're still
crowin', you're still goin' strong
We feel the room swayin', for the
band's playin'
One of your old fav'rite songs from
'way back when
So take her wrap, fellas
Find her an empty lap, fellas
Dolly 'll never go away again.
Hello, Dolly, well, Hello, Dolly
It's so nice to have you back where
you belong
You're looking swell, Dolly
We can tell, Dolly
You're still glowin', you're still
crowin', you're still goin' strong
We feel the room swayin', for the
band's playin'
One of your old fav'rites songs from
'way back when
So golly gee, fellas
Find her a vacant knee, fellas
Dolly 'll never go away,
Dolly 'll never go away again.
From the Broadway Musical "Hello, Dolly"
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The SERENDIPITY SINGERS



No, this isn't a convention of folk-singing trios. It's the Serendipity Singers who clicked with "Crooked Little Man."

"Serendipity", as defined by the dictionary, means coming upon a fortunate discovery when not in search of it. By this definition, The Serendipity Singers are well named.

Fred Weintraub, the owner of New York's famous coffee house nitery, The Bitter End, became the first lucky "discoverer" when seven fresh-looking young men and two distaff knockouts walked into a Bitter End hootenanny. The group of nine unknowns took the stage, sang three songs and promptly received more applause than any other act in the history of the Greenwich Village nitery's famed Tuesday night "hoots".

Weintraub, who had already discovered such bright young talents as Peter, Paul & Mary, Woody Allen, Bill Cosby and The Big 3, immediately came up with the "Serendipity" name, and a long-term contract for the group to play at The Bitter End — as headliners.

The second "discoverer" was the ABC-TV "Hootenanny" show, where The Serendipities again turned up relatively unheralded, and promptly breathed fire and excitement into an audition that had stretched out for four gruelling hours. They were signed first for one shot, then two, then six, and finally a dozen, as each successive appearance on the show brought more letters and phone calls than any other new talent had ever garnered in the program's history.

Although they have been superficially compared to the New Christy Minstrels because of the size and makeup of the group, The Serendipity Singers are in a completely new bag of their own — a bag that roams from jazz to show tunes to calypso — but all within the framework of the folk sound.

Bryan Sennett, the leader of the group, also notes that "Unlike the Christies, who use almost all the standard folk material, most of our material is written by members of the group. Also," he adds, "Our arrangements are much more complicated."

The biggest hit for the Serendipity Singers thus far is, of course, "Crooked Little Man." (Also known as "Don't Let The Rain Come Down".) "We were trying for the humor that some of the best children's poems contain — with a touch of sophistication," Sennett said, "and somehow the Calypso framework, which is both childlike and extremely worldly, seemed to fit the lyrics best. So Johnny and Bob (John Madden, the group's 12-string guitarist, and Bob Bowers, a bass player who performs frequently at The Bitter End) and I got together and came up with 'Crooked Little Man.'"

The Serendipity Singers got their start at the University of Colorado a few years ago when a business administration student, a prospective ancient historian, and a psycho-



The Serendipity Singers dominate any stage on which they appear. Here they perform at Greenwich Village's Bitter End.



Diane and Lynne add a feminine touch to the group.

logy student got together, with one music major serving as anchor man. Among them they owned a couple of closetsful of guitars, banjos, drums and bass fiddles. And since all of them loved to sing much more than they liked to study, they soon found themselves seizing every available moment to get together and harmonize. They must have sounded good even from the start, for soon three music majors heard them and asked if they could join the group.

"You'd think it would be hard for seven singers to agree on songs, to find mutual times to get together, and what not," Lynne Weintraub, the brunette member of the Serendipity Singers says, "but when you love music as much as all of us do, you learn how to compromise on songs and arrangements, and as for finding time — Well, you just have no trouble making time for yourself when you really want to."

The team of seven were heard so often around campus that people began asking them to perform at such college functions as fraternity parties, and university concerts. And in no time at all, the group found itself appearing at places outside of school, with the audiences continually urging them to "try New York," and "Greenwich Village", and even specifically "The Bitter End."

They were interested and flattered, but felt that they weren't quite ready. By now they were touring far afield, and at the University of Texas they added two new performers to the group — Diane Decker and Tommy Tiemann. Somehow, from that moment on, everything seemed to jell, and in a short time they decided to brave the forbidding world of The Time — New York's Manhattan Island.

The rest is history. After their spectacular coups at "The Bitter End" and on "Hootenanny," The Serendipity Singers were signed to a highly lucrative contract with Philips Records. They promptly did just as sensationally on discs as they had done on television and in clubs — their "Crooked Little Man" and "Serendipity Singers" LP being the first single record and album they'd ever recorded.

Bryan Sennetti, the leader of The Serendipity Singers, is 23, and hails from Loveland, Colorado. He began voice



Their latest single on Philips Records is "Beans In My Ears."

and theatre preparation in high school and spent summers singing in Rocky Mountain resorts. H. Brooks Hatch, 23, worked for two years in a folk trio with Bryan, and in addition played banjo on his own for eight months in a local coffee house. He's a licensed pilot, as well as a virtuoso on banjo, guitar and congo drums.

Lynne Weintraub was born in Dallas, and appeared as an actress-singer in a number of college musicals, as well as in Dallas summer stock. John Madden studied law for a with special services in the Army with the Mark III Trio. John Arbenz, 23, and Mike Brovsky, both 23, also appeared in the Mark III group with Madden. Bob Young, 23, had year and a half, and has also acted, as well as toured eight years of classical piano training before becoming a Serendipity. Don't ever try messing with him; he attended the University of Colorado on a wrestling scholarship.

Diane Deckers, the honey of a blonde, is also from Dallas, and formed a folk duo with Tommy Tiemann, who had become involved with folk singing in high school. Tommy sang for four weeks on The Arthur Godfrey Show and recorded an album for United Artists. And if the bottom ever falls out of the music market, he doesn't have to worry. He's got a degree in Anthropology.

These are The Serendipity Singers, and if you can't quite remember which is which, that's no matter. Just remember one thing (they're likely to shout in seven man-two girl chorus), they aren't Christy, they're Ser-en-dip-i ty. ■

THE DAVE CLARK 5

BEATS THE BEATLES TO PUNCH

The Dave Clark Five toppled The Beatles from the #1 spot on the English hit parade with "Glad All Over", and now the Tottenham Sound is replacing the Mersey Beat as the favorite of American audiences. The exciting beat of "Bits And Pieces" and "Do You Love Me" has established The Dave Clark Five as international recording stars and reaffirmed the influence of the new sounds from England.

The DC5 just completed a tumultuous 15-city tour of the United States, giving them a jump on The Beatles, who won't be here to help their records move up the charts again until August. Meanwhile, in New York City and Chicago, Boston and Philadelphia, in fact everywhere the Clark quintet appeared, audiences went wild over the five handsome young men in their wrap-over Dr. Kildare surgical shirts, and sales of their records soared. The saxophone and organ, added to the usual guitar and bass, gave the group a powerful sound, once described as "The Beatles set to music", that had the fans in an ecstatic frenzy.

Dave Clark is quite modest about his quintet's current reign as the hottest English musical group in the business. "There's room at the top for everyone", he says. "We think The Beatles are original . . . I think they're great. Particularly Ringo. He's a good drummer. As a drummer I only just get by."

The Dave Clark Five is unique in that they not only crowded The Beatles off the number one spot on the charts, but they did so as an amateur group. They can boast the distinction of being the only musicians to reach the top while holding full-time non-musical jobs.

Prior to last December 15th, when Dave Clark celebrated his twenty-first birthday by signing the contract that gave him professional status, he was the leader of a group of young men whose musical activities were restricted to playing three nights a week in a Tottenham ballroom and occasionally making a record. In fact, Dave's intention in organizing the quintet was to form a band to play at dances in order to raise money so his youth club football (soc-



cer) team could go to Holland to compete in a tournament. Dave bought an old set of drums for \$27.00 and engaged the services of Mike Smith, Rick Huxley, Lenny Davidson and Denny Payton. (The group raised the money and the team won the tournament 3-0.)

Audience response was so favorable The Dave Clark 5 stayed together and were playing for parties, weddings and dances. Their first big engagement was for the staff ball at Buckingham Palace. Their popularity grew and they played at jam-packed twice-weekly dances at Grove Hall. A lot of unexpected

publicity occurred during this engagement when they were arrested for encouraging the constituents of the district to go dancing instead of voting in the local election. The boys were stopped by police as they were driving around Tottenham in an advertisement-plastered car with a blaring loudspeaker, but the charges were dismissed and the five received only a warning.

They were then booked as the second string band at the Mecca Royal Ballroom. Their next move caused more headlines. The owners of the Mecca wanted to move the DC5 from Tottenham, London to Basildon in Essex, and hundreds of banner-carrying girls marched in protest on the Tottenham Town Hall. They presented a 4000-name petition asking for an extension of the group's six-week engagement. The protest made the papers but The Dave Clark Five moved to the new ballroom. A sit-down strike by girls preceded their next move, but again to no avail.

Their first disc won critical praise but was not popular. Then came "Do You Love Me" and the record made the top twenty. The phenomenal success of their third record "Glad All Over" (the one that toppled The Beatles) were staggering. One English newspaper estimated that in just one day the disc sold 181,000 copies, earning, for the quintet the sum of \$11,200, a good day's pay. It sold just as fast in the U.S. as an Epic Records release.

Dave and the boys are pleased but not overwhelmed by their success. "We've seen this coming in easy stages", they said. "We think we've built the right way so far. We didn't jump in at the deep end right away and take any unnecessary chances. After all, we've seen a lot of groups give up everything for show business and then get left out in the cold."

The members of the group are drummer and leader Dave Clark; Mike Smith who handles most of the vocals in addition to playing organ and piano; Rick Huxley on bass, harmonica and guitar; Lenny Davidson, guitarist; and Denny Payton, saxophonist; five young men with varied and interesting backgrounds.



Dave credits his athletic training with giving him the stamina to endure the grueling pace of fame. Here he does a Sullivan show, cuts a record, meets Murray the K.

DAVE CLARK

Born on December 15, 1942 in Tottenham, London, modest, mild-mannered Dave Clark had no idea of being a professional musician when he organized the DC5 to raise extra funds. At the time he was living at home with his mother and father, a Post Office worker, and working by day as a draftsman. After the band was playing for a few months Dave decided that he wanted a showbusiness career — but as a film actor.

So, he became a film extra and a stunt car driver. This way he was able to watch at close hand the technicalities of film making; to assimilate the attitudes of directors and actors; in short, to learn from the bottom rung, first hand.

In the next 18 months Dave appeared in 30 films, including "The Victors" and "The VIPs". "Nowadays I don't get any opportunities to work as a movie extra. I'll miss playing those lit-

tle parts in big films", he said recently. "I had quite a job to spot myself in 'The Victors'."

Keeping the quintet while in films he decided to go into the record business. Again he displayed his natural business sense. Instead of signing a contract with a record company and making discs directly for them, he recorded the group on his own and leased the tapes to a major record firm.

His record of "Do You Love Me" was the first hit from a Do-It-Yourself-Disc-Maker to enter the top twenty. "Glad All Over" was next. "We recorded it ourselves. It cost us \$270 to tape it, what with studio fees and technicians fees. We gave it to EMI Records and let them do the rest", explained Dave. "I reckon it was the best \$270 investment of all time. I don't know exactly what it has brought in to date, but the Tin Pan Alley experts reckon that in the first six weeks it was close to \$48,600."

Dave, very athletic, dark-haired and



brown-eyed, is just one half inch short of being six feet tall. He's one of four children, one brother, John, and two sisters, Peg and Ann. His hobbies are judo, unarmed combat, swimming, horseback riding, water skiing and underwater and deep sea fishing. He enjoys listening to Fats Domino, Brook Benton, Timi Yuro and Sam Cooke, and he admires the acting of Paul Newman, Kirk Douglas and Anthony Newley. His favorite drummer is the swinging Buddy Rich, who is currently with The Harry James band. Dave thinks the song writing team of Gerry Goffin and Carole King, who penned such hits as "Go Away Little Girl", "Up On The Roof", "Don't Say Nothin' Bad About My Baby", "Chains" and "The Locomotion", are fab. His best friends are the boys in his group and his pet boxer dog Spike.

Dave's ambition is to own his own recording studio and produce other people's records as well as his own.

MIKE SMITH

Mike Smith's father was upset when his son announced that he had obtained his first engagement as a pianist — in a London pub. Mike had been tutored by a private teacher and he had visions of a serious musical career. Until recently, however, he was working as a correspondent in a finance company; which is a polite way of saying he was a bill collector. At night after finishing work he played beat music for the local drinkers, and at home played the classics for his own, and his father's enjoyment. The pub job lasted 8 months.

Twenty-year-old, blue-eyed, brown-haired Mike, tall and gangling (he is six foot two inches tall), is an accomplished musician. Besides playing the piano he also wails on vibraphone and organ and is a great husky-voiced singer.

Like Dave Clark, Mike is a keen gymnast, rider and an accomplished exponent of unarmed combat.

He lives at Edmon. He practices the piano four hours daily.



DENIS PAYTON

Denis Payton, 21, developed his passionate interest in music as a young schoolboy when he used to listen to New Orleans jazz on 78 rpm records.

He left school and became an electronics assembler while going to evening classes to study draughtsmanship. He gave up evening classes after a year as it gave him no time to practice his new found interest, the tenor saxophone.

Denis took private music lessons and later joined a local dance band. They disbanded and he went to another band. With the money he earned playing with this outfit he bought himself a guitar and a clarinet.

Dave Clark engaged him to play for a group he was managing called "The Mike Jones Combo". After nearly a year Dave Clark asked Denis to join his own group "The Dave Clark Five" on tenor saxophone.

HITS DC5 HITS

GLAD ALL OVER

(As recorded by The Dave Clark Five)
By Clark and Smith

You say that you love me, all of the time
You say that you need me, you'll always be mine
I'm feeling glad all over
Yes, I'm glad all over
Baby, I'm glad all over
So glad you're mine.
I'll make you happy, you'll never be blue
You'll have no sorrow, I'll always be true
I'm feeling glad all over
Yes, I'm glad all over
Baby, I'm glad all over
So glad you're mine.
Other girls may try to take me away, take me away
But you know it's by your side I will stay,
I will stay.
Our love will last now till the end of time
Because it's love now, it's only yours and mine
I'm feeling glad all over
Yes, I'm glad all over
Baby, I'm glad all over
So glad you're mine.
Other girls may try to take me away, take me away
But you know it's by your side I will stay,
I will stay.
Our love will last now till the end of time
Because it's love now, it's only yours and mine
I'm feeling glad all over
Yes, I'm glad all over
Baby, I'm glad all over
So glad you're mine.

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DO YOU LOVE ME?

(As recorded by The Dave Clark Five)
By Berry Gordy, Jr.

You broke my heart 'cause I couldn't dance
You didn't even want me around
And now I'm back to let you know
I can really shake 'em down
Do you love me? (I can really move)
Do you love me? (I'm in the groove)
Do you love me?
(Do you love me now that I can dance?)
Work, work (work it on, baby)
Work, work (I'm gonna drive you crazy)
Work, work (with a little bit of soul now)
Work, now I can mash potatoes
I can do the twist
Tell me, baby, do you like it like this
Tell me, tell me, do you like it like this?

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DC5 HITS DC5

● I KNOW YOU

(As recorded by The Dave Clark Five)
By Clark and Davidson

I know you don't want me
I know you don't need me
I know you don't love me anymore
You don't love me anymore.
I'm a fool believe me
I know you deceive me
And it's true you don't love me
anymore
You don't love me anymore.
You think you're the big one
You think you're the big one
Making me want you
Making me want you
Who do you think you're foolin'
Who do you think you're foolin'
Nobody else but me.
I know you don't want me
I know you don't need me
I know you don't love me anymore
You don't love me anymore.
(Repeat chorus)
I know you don't want me
I know you don't need me
I know you don't love me anymore
You don't love me anymore
You don't love me anymore
You don't love me anymore.

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● BITS AND PIECES

(As recorded by The Dave Clark Five)
By Clark and Smith

I'm in pieces, bits and pieces
Since you left me and you said goodbye
I'm in pieces, bits and pieces
All I do is sit and cry
I'm in pieces, bits and pieces
You went away, and left me misery
I'm in pieces, bits and pieces
That's the way it'll always be.
I'm in pieces, bits and pieces
You said you'd love me and you'd
always be mine
I'm in pieces, bits and pieces
We'd be together 'til the end of time
I'm in pieces, bits and pieces
Now you say it was just a game
I'm in pieces, bits and pieces
But all you're doing is leaving me
pain.
I'm going back, I'm going to stay
Oh yeah, can't you just be true
Only just a few days ago
You said you loved me, never make
be blue.
I'm in pieces, bits and pieces
Now you've gone and I'm all alone
I'm in pieces, bits and pieces
You're still up there on your throne
I'm in pieces, bits and pieces
Nothing could ever go right
I'm in pieces, bits and pieces
Night is day and day is night.

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RICK HUXLEY

Richard Huxley was born in Dartford, Kent, August 5th, 1942. Always interested in music he learned the harmonica at 12. He went to Gravesend Technical College. When he left he became a coach-builder.

He had taken up the guitar at school and with various groups played church hall dances and parties, entered talent competitions and won a couple. His popularity was as much for his uncanny impersonations of Terry-Thomas, Peter Sellers, etc., as his musical ability.

Rick, 5'10", left the coach-builders and went to work in the Dartford Council Office until his family moved to London. His mother and father took over a pub in Kentish Town, and Rick worked behind the bar. He had been practicing hard on his guitar and wanted to get back into a group. He answered an advertisement for a guitarist to join a newly formed group. It turned out to be Dave Clark's outfit.

Soon after joining the Five, Rick changed from guitar to bass and his job to an electric light fixture designer.



LENNY DAVIDSON

Lenny Davidson's mother bought him his first guitar when he was 15 and had just left school. He went to work as an assembler with an electrical fittings firm and in the evenings his two main pastimes were gymnastics and music. His first public appearance was with a friend at a concert at the Enfield Technical College. They both played guitars.

He joined a semi-pro band "The Offbeats" and played one or two nights a week with them for six months. Then he joined "The Impalas" and played around North London and Essex. The 20-year-old, 5'5", blond, met Dave Clark in his local gym where they were both weight lifting. Dave took him in to the Five on January 1, 1962.





The Dave Clark 5 and dj Murray the K sign autographs



"We are not hit and miss musicians."



The boys are credited with recording all their own material.



In the recording studio Mike and Dave work on an arrangement while other members harmonize in the background.

Together these five young men have proven that The Beatles were not just an isolated phenomenon from England. British musical groups no longer have to take a back seat to the Americans. Like The Beatles, The Dave Clark Five will soon be starring in a movie, an accomplishment an American singing group has yet to achieve.

The DC5 plans to be on the scene for a long time. In the words of their leader: "We are not hit and miss musicians. We read music, and Mike and I write it. I think we have staying power."

Although The Dave Clark Five may have staying power it remains to be seen just how long they'll be able to sustain their present level of popularity. They beat The Beatles to the punch by touring the U.S. first, but once John, Paul, George and Ringo return this August — watch out!



It seems certain that their Tottenham sound is on its way towards overthrowing the reign of the Beatles in the U.S.



The Dave Clark Five meet Cassius Clay.



Ed Sullivan, champion of British music.

The Tottenham sound depends on the echo effects of five electrified instruments.



hit Parade...

● TODAY

By Randy Sparks

Today while the blossoms still cling
to the vine,
I'll taste your strawberries,
I'll drink your sweet wine.
A million tomorrows shall all pass
away,
Ere I forget all the joy that is mine,
today.

I'll be a dandy and I'll be a rover,
You'll know who I am by the song
that I sing.
I'll feast at your table,
I'll sleep in your clover,
Who cares what the morrow shall
bring.

Can't be contented with yesterday's
glory,
I can't live on promises winter to
spring.

Today is my moment and now is my
story,

I'll laugh, and I'll cry, and I'll sing.

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● PARTY GIRL

By Ernie Maresca and Lou Zerato

Party girl

I made up my mind what I'm gonna do
I'm gonna go out and find somebody
new

You ain't gonna do what you did
before.

'Cause I ain't gonna be around anymore

I wanna be a party, party girl
Have lots of fun all around, around the
world

Find me a guy who would never lie
Tell me he's mine till the end of time
Party girl, (she wants to be a party,
party girl)

Have lots of fun all around, around
the world).

I have cried once before
Now I'll cry, cry no more
Party girl, well it's Saturday night
And I'm having a ball
Dancin' with the guys at the old dance
hall

It seems they all want to dance with
me
Now that they know that I am free.

I wanna be a party, party girl
Have lots of fun all around, around the
world
Stayin' out late with diff'rent dates
Till the right guy comes my way,
party girl.

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Inc.

● ANOTHER CUP OF COFFEE (Another Lonely Night)

By Earl Shuman and Leon Carr

It's half past two already darling
And no matter how hard I try
I just can't get you out of my mind
Oh, waiter another cup of coffee
Another cigarette, another hour
of memories so very hard to forget
How your carzy lovin' arms held me
so tight

Another cup of coffee
Another lonely night.
Another dime in the juke box
Another sad, sad song
And all the time I'm thinking of dreams
gone wrong

That dream where you used to say our
love is so right

Another cup of coffee

Another lonely night.

Baby, I don't blame you for walking
out on me

'Cause the way I cheated on you
I deserve this misery

Another love has found you

And he's a lucky guy

Another's arms all around you

Oh, I'm so sad I could cry

Oh baby, if you don't come back

I know what's in sight

Another cup of coffee

Another lonely night.

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● THREE WINDOW COUPE

By Roger Christian and Jan Berry

Gotta three window coupe that's
short on looks

But she looks real good in the record
books

I hold the track record in the quarter
mile

With a low E.T. down the asphalt
aisle.

Eat 'em up, eat 'em up, and shut 'em
down

Three window coupe you're the
toughest in town

Eat 'em up eat 'em up, shut 'em down
now

Three window coupe you're the
tuffest machine in town.

Now I know my coupe's not the
sharpest around

But everybody knows she's the
hottest in town

My high compression heads make her
12 to 1

And Sunday at the drags I make a
trophy run.

Now my little three window don't look
like much

'Til the flag goes down and I pop
the clutch

Then I put my foot in it and I really
go

And take 'em up the tubes of my
three window.

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Music, Inc.

● I RISE, I FALL

By Paul Hampton

I rise, I fall with each little thing
you do,
You hurt, I hurt
I'm that much a part of you,
And when you're happy, baby,
Well, I'm happy too,
Since I'm that much a part of you.
I rise, I fall with each little breath
you take,

You cry, I cry
'Cause I feel the same heartache,
And when you're smiling, baby.
I smile too
Since I'm that much a part of you.
Your lips are my lips,
My heart is your heart,
Never let us be farther than just a
breath apart.

I rise, I fall with each little thing
you do,

You hurt, I hurt
I'm that much a part of you
Ev'rything that you feel, baby,
I feel it too
Since I'm that much a part of you.

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● GOODBYE BABY (BABY GOODBYE)

By Bert Russell and Wes Farrell

Goodbye baby, baby goodbye
Goodbye baby, so long girl
I know you ain't gonna like it
But I'm steppin' out of your world
But I'm comin' to your party
And I won't be able to stay
But I'm gonna kiss you one more time
Then I'm goin' away
Goodbye baby, baby goodbye.

You made me lonely,
Yes, you made me hurt
Like a fool I gave you candy
You fed me dirt
But I'm comin' to your party
Just before the break of day
I'm gonna touch you (touch you) one
more time
Then I'm goin' away
Goodbye baby, baby goodbye
Goodbye baby, baby goodbye.

Spoken:

See that train comin' down a long
and lonesome track
Girl, you know that I gotta go home
now
But deep in your heart you know that
I'm comin' back.
And I'm gonna look for you at that
party
'Cause all the time I know that I'll
find you there
And listen, I'm gonna date (with you)
one more time

Then I'm goin' away
Goodbye baby, baby goodbye
Goodbye baby, baby goodbye.
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FIVE MOVIE REVIEWS AND RATINGS



★ ★ ★

THE UNSINKABLE MOLLY BROWN got her nickname from her heroism after the ocean liner Titanic rammed into an iceberg and sank. But that's a minor incident in this lively musical comedy in color from Metro-Goldwyn-Mayer. Debbie Reynolds gives a spirited performance as the ambitious Molly Tobin who left the hills of Colorado to seek fame and fortune in Denver. She marries Leadville Johnny Brown (newcomer Harve Presnell), a miner with a golden touch who would prefer a country life but can't say no to Molly. Based on a real life character, the saga of Molly Brown, as told in song and dance, is full of bounce and vitality.

★ ★

ROBIN AND THE SEVEN HOODS transfers the merry men of Sherwood Forest to gangsters of the Roaring Twenties in Chicago, with music yet. Robin (Frank Sinatra) is an independent bootlegger who gets involved in a gang war with top racketeer Peter Falk. Robin becomes a hero-type when the manager of an orphan boys' home, Allen A. Dale (Bing Crosby) suggests charity as a public relations gimmick. Dean Martin is Little John, a demon with a pool cue, and Sammy Davis Jr. is Will Scarlet, Robin's right hand gun. But beware of Maid Marian, for the female of the species is deadlier than the male in this Warner Brothers film in color.

★ ★

ISLAND OF THE BLUE DOLPHINS is the story of a female Robinson Crusoe, a young Indian girl who actually lived alone on the island of San Nicolas off the coast of California for 18 years in the early 19th century. She was left on the island when she dived off the ship which was taking the rest of her tribe to California, to go back to her younger brother who had missed the boat. The ship never returned and the little boy was shortly killed by the wild dogs of the island. Thus Karana was left alone, with only the wild animals and birds for company. This film in color from Universal tells of her adventure in self-reliance.

★ ★ ★

WHAT A WAY TO GO is a comedy that's particular fun for dyed-in-the-wool movie fans. Shirley MacLaine stars as a kooky rich widow whose four husbands have all died for such crazy reasons that she's afraid she's some kind of witch. As she tells the story of her life, each marriage is a take-off on some type of movie — for example, the first (to Dick Van Dyke) is like an old-time silent film; the second (to artist Paul Newman) satirizes the sexy foreign movies. Miss MacLaine's other husbands are tycoon Robert Mitchum and dancer Gene Kelly. This 20th Century-Fox film in color never takes anything seriously as it spoofs a real variety of filmland institutions during its hilarious course.

★ ★

ZULU tells the story of a battle during the Zulu Wars in South Africa that is as famous in both British and Zulu history as the Alamo is in ours. In January of 1879, Cetwayo, king of the Zulus, having massacred the British main column at Isandhlwana, took four thousand of his men and attacked the small garrison at Rorke's Drift which had a force of just eight officers and 97 men, a good third of whom were hospitalized. This Embassy film in color concentrates on the battle, and the tactics of both sides are fascinating to watch. In fact, the exciting though bloody action really makes you feel as if you'd fought it yourself.

HUMMIN', STRUMMIN', AND SINGIN', AT THE



NEWPORT FOLK FESTIVAL

by Barbara Aiello

A funny thing happened to me on the way to the Cape last summer. I ran into something called the Newport Folk Festival, and I still haven't quite gotten over it. Instead of memories of moonlight nights on old Cape Cod Bay, I have recollections of thousands of bronzed youngsters, from all over the country, gathered together for what is probably the world's largest hootenanny. This, a personal summary of what happened at that historic Newport Folk Festival of 1963, may well be a preview of what is to come in July, 1964.

The Boston-Cape Cod area is some three hundred miles northwest of the island of Manhattan. As you can see from the map, the shortest route up the Cape is via the Atlantic coastline. There is another way — you can go up as far as Providence, and then over — but that's longer.

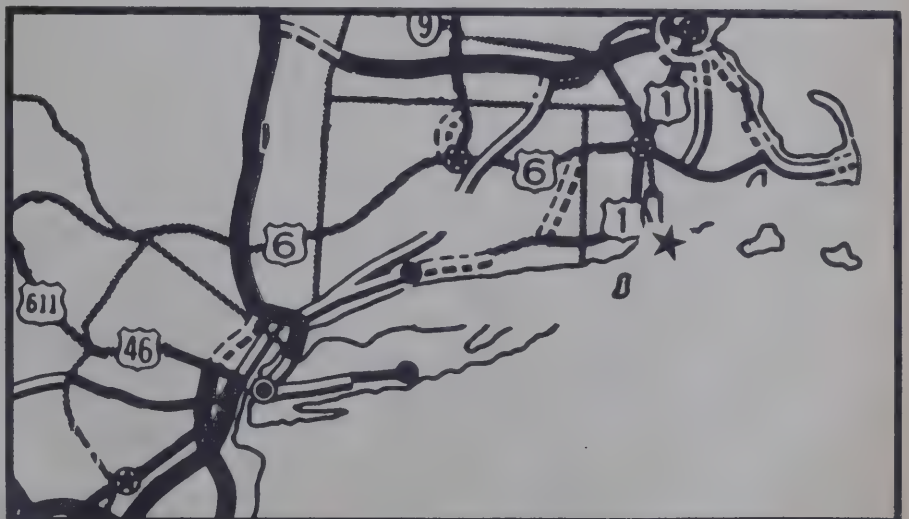
The only problem with the shorter route, as this untutored traveler soon learned, is that the coastline isn't solid

land. It's a series of peninsular islands connected by bridges and ferry boats. And on the tip-end of one of those jutting bodies of land is a little town called Newport.

So, there I was, heading northwest on U.S. 1, trying to save a little time and rubber. I took the Jamestown Ferry across Narragansett Bay. The crispness of the air, combined with the

choppy salt water that bounced off the ferry's bow, seemed a glorious reminder that the Cape was but a few hours drive away.

But then the ferry boat ride was over, and I accompanied by the largest assembly of teenagers I'd seen in years, poured off the boat onto the narrow colonial streets of Newport, Rhode Island.



All roads lead to Newport. Star indicates Freebody Park.



Peter, Paul and Mary, Joan Baez, The Freedom Singers and Bob Dylan joined together for the finale.

You don't fight the flow of traffic in Newport; you give in to it. It carries you in one direction only: to the very center of town where, on Memorial Drive, you see Freebody Park — the home of the Newport Folk Festival. And, if you aren't careful, you get suddenly caught up in the excitement that happens there during folk festival week-end. That's what happened to me at that special, once-a-year time in Newport.

Most of the time, Newport is just a sleepy village, whose biggest industry is fish-packing. But for the past few

summers, the inhabitants have excitedly braced themselves for an annual invasion. The encroaching army, comprised primarily of downy-cheeked, Bermuda-shorted teenagers, remain in town only a short while — for the duration of the Festival — but like a horde of locusts, they can strip a town clean in an amazingly brief period of time. Not too surprisingly, Newport shopkeepers and restauraners look upon the invaders with the greatest of tolerance.

There was a time, however, when Newport almost banned festivals of

any kind. The cause was the infamous Newport Jazz Festival of 1960, at which thousands of teenagers and young adults, inspired by too much jazz and too much beer, all but tore the town apart. Hundreds of the rioters were jailed; Newport residents devoted the following winter to angry debates concerning the future of festivals in their city. As a result, there were no folk festivals for two years after that — 1961 to 1962.

The crisis eventually passed, however. New festival impresario, George Wein, convinced Newport city fathers



Folk music authorities, Ed McCurdy, Doc Watson, Jean Ritchie and Pete Seeger, discussed folk rhythms.

there would be no more riots. When they agreed to a reinstitution of the folk festivals, plans were immediately set in motion for the Newport Folk Festival-1963.

The timing was perfect. The national folk music boom was in progress, and the public was eager to see folk singers in person. Not giving in to the temptation to make a "fast killing," however, Wein wisely left the musical policy of the Festival up to a panel of professional, highly-respected folk singers: Theodore Bikel, Erik Darling (of "The Rooftop Singers"), Bill Clifton, Clarence Cooper, Jean Ritchie, Pete Seeger and Peter (Paul and Mary) Yarrow. Thus, the authenticity of the musical presentations was assured.

The audience for the July festival began arriving on a Friday afternoon. By 6:00 P.M., two hours before the first of the four week-end concerts was to begin, thirteen thousand folk fans, many of whom were in their teens, milled through the streets. Many hundreds of them were stretched out on the grass in Touro Park (where police cars patrolled at night to protect them from harm or trouble while they bunked out under the stars. Hundreds of others slept on the many nearby Newport beaches.) Thousands more were squatting against buildings, or on sidewalks, forming their own little hootenanny gatherings. 150 policemen — three times the usual number employed by Newport — made certain that crowds remained orderly and that beer cans remained out of sight.

One's first impression at Newport is of the young folkniks, especially their physical appearance. The males fall roughly into two categories. The first is typified by the slightly-disheveled, long-haired, sandaled variety, who wears a guitar and a "I am a suffering young musician" look on his face. Sort of an amateur Bob Dylan. Some in this group grow beards, if they're old enough.

The second type is the smooth-skinned junior Ivy Leaguer. He wears tanned legs, very white teeth and a partially concealed beer can sticking out of his bermudas. He could be the younger brother of any member of the Kingston Trio.

Like oil and vinegar, these two groups can tolerate each other, but they don't mix very well.

The folk females, meanwhile, probably fall into two similar patterns, but one stands out in particular — the one whose members look exactly like Joan Baez. There was enough long hair at the Festival to supply every man, woman and child in America with a Beatle wig. Like their worshipped heroine, these feminine mystiques have



Fans spent idle hours wandering around Newport and perfecting their musicianship.



Jack Elliot performed during the scorching afternoon at the Newport Casino.



Hundreds of would-be folksters stretched out on the grass in Touro Park.



Mary Travers and Theo Bikel await cue backstage.



Judy Collins and Theodore Bikel combined their talents.



One of the most popular events was an afternoon lecture on collecting folk music. The stadium was packed to capacity.

figures that are both slim and curvy. Few wear any makeup. While this results in total disaster for some, for others it helps create a vision that is both Madonna-like and sensual. The males in attendance, intrigued by this, spent much of their leisure time wooing these young ladies with homemade and copywrited guitar ditties.

One's second impression of Newport and its Festival is had inside Freebody Park, where professionals do the entertaining. The seriousness of the Newport audience is immediately evident — and highly impressive. They are in Newport to watch the "greats" of folk

music perform. While the atmosphere is not solemn, neither is it frivolous.

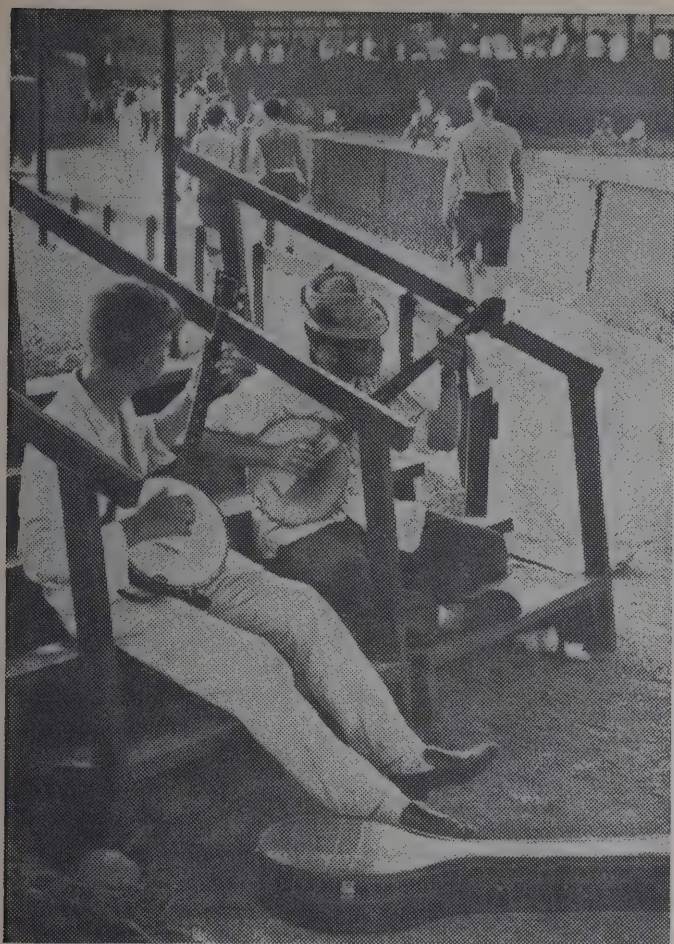
By showtime, all thirteen thousand seats were filled. One by one, the most famous names in folk music took their turn on stage to perform. The Lost City Ramblers did "The Little Carpenter," Doc Boggs performed "O Death" and Maybelle Carter held the crowd enraptured with her deep voice and simple country guitar. She did "Wildwood Flower" and "Gold Watch And Chain" and prepared the audience for what was to come next — Pete Seeger and Joan Baez.

But first came a drifting fog that

blanketed the open stadium with eerie mystery. Nature was touching the opening night of the Festival with high drama.

Joan Baez moved silently onto the blue-lit stage. She was clearly visible on the high platform, but the mist gave her an ethereal appearance, and as she began to sing "Don't Think Twice" in her rich soprano voice, thirteen thousand people were careful not to breathe too loudly lest they miss a single note coming from the High Priestess.

Pete Seeger took the stage next. He didn't introduce himself. The most esteemed of all folk singers didn't have



Fans tune up before entering the Freebody Park Stadium.



Folk singer Odetta was a rapt listener at a lecture.

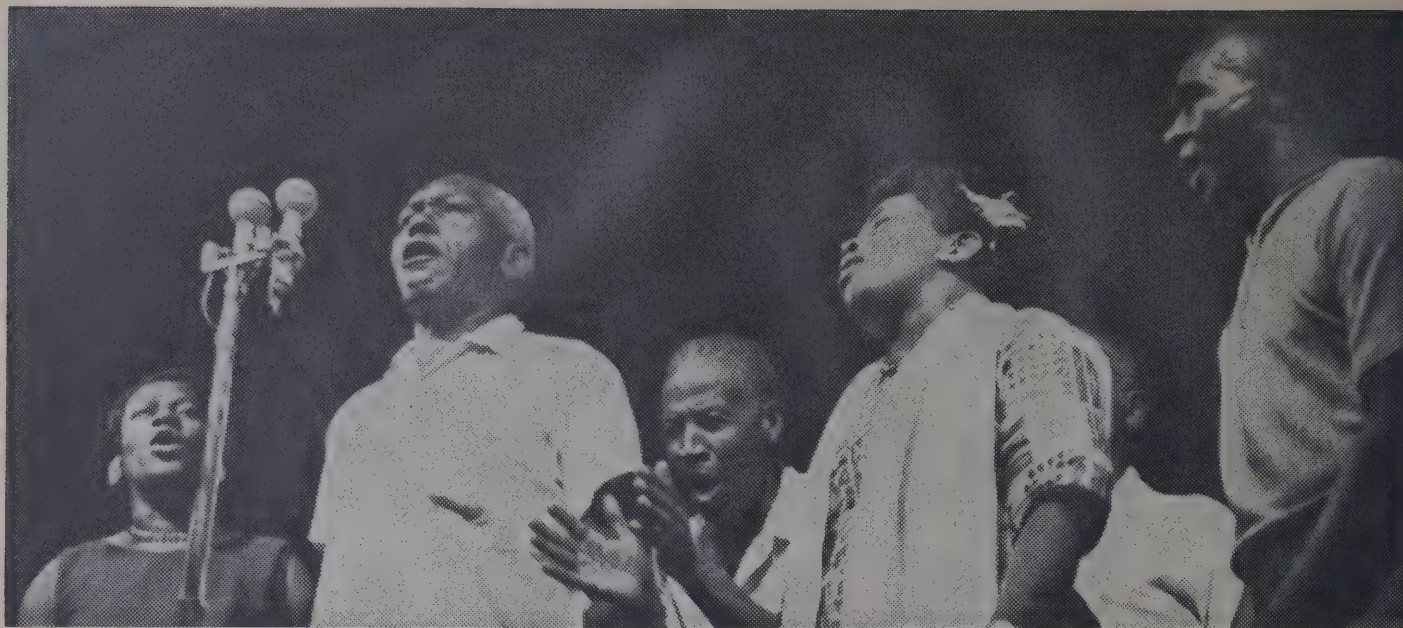


The Queen of the movement, Joan Baez, snoozed during an intermission.

to. In partial darkness he led the assembled throng in the singing of "Michael, Row The Boat Ashore" and "Shenandoah." As he sang, the fog lifted.

The final triumph of the evening was approaching. The entire ensemble of singers who had performed that night joined Seeger on stage. They were all there, including The Tarriers; Peter, Paul and Mary, Bob Dylan, The Rooftop Singers and The Freedom Singers. With arms linked, they sang in chorus "This Land Is Yours" and the integration anthem, "We Shall Overcome." The four-hour concert was then over, and the emotionally drained audience staggered home, overcome by what one newspaperman has described as "one of those incredible evenings when everything is so right that it is almost frightening."

Friday night's inspired concert set a standard that was followed throughout the Festival by both entertainers and audiences. Perhaps the fact that all proceeds were to go to the Newport Folk Foundation to further folk music research had something to do with it. Each performer worked for minimum wages instead of his usual salary. Peter, Paul and Mary, for ex-



One of the pleasing aspects of the festival is the inclusion of authentic folk proponents such as the Sea Island Singers.

ample, received \$50 for the evening — instead of their customary \$2,000.

The concerts at the big stadium in Freebody Park were, of course, the main attraction of the Festival. But the workshops and seminars held each afternoon in various parts of the park were also very popular. They provided folkniks an invaluable opportunity to talk to the professionals, and see them perform close-up.

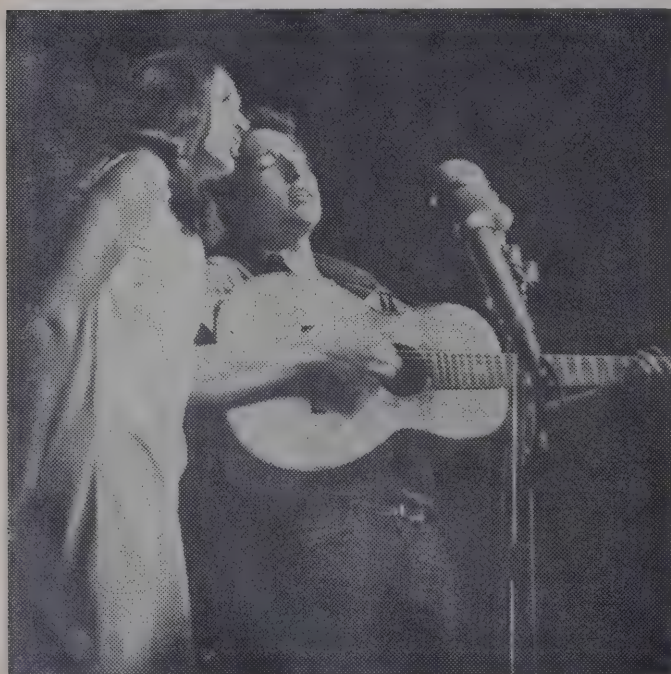
On Saturday afternoon, for instance, five-hundred persons crowded into the "Casino" to hear blues songs discussed, played and sung. That morning, Joan Baez, Bob Dylan and Jean Ritchie had sung and talked about bal-

lads for 450 youngsters. In other locations, there was a seminar on Blue Grass singing, a discussion by Theodore Bikel on folk song copywriting, and a songfest of children's folk melodies by Pete Seeger. The listeners were free to wander from gathering to gathering, learning and enjoying as they went. There were twenty workshops held during the three-day period.

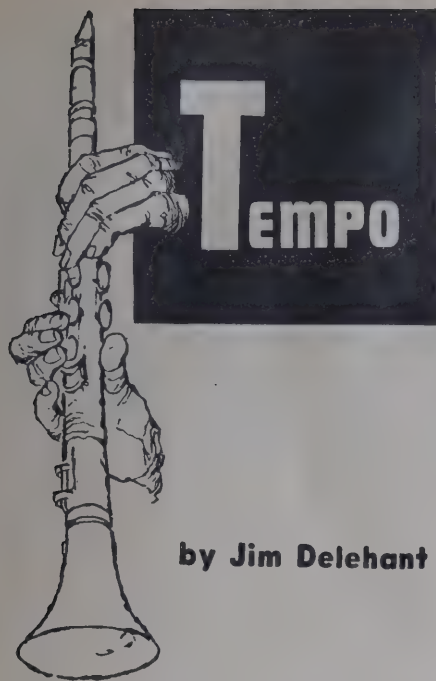
It was all over on Sunday night. Forty-six thousand admissions had paid \$120,000 to hear fifty folk singers strum, hum and sing. Newport natives began emerging from their homes just as I was leaving town. As though a tornado had just passed through,

they apprehensively looked at their houses, sidewalks and lawns, checking for damage and debris. There was very little of either.

Just hours before, the town's capacity had been strained to a point that would snap a mountain singer's banjo strings. Now, the last of a legion of tuckered-out teenagers were packing their sleeping bags and heading for the road out of town. One had to go all the way back to Texas, another to Colorado. But it had been worth it, and come July, 1964, they would come again with guitar in hand. Lord willing, I'll be right there with them. Join us? ■



The admitted show stealers last year were Joan Baez and Bob Dylan. Right, Bob demonstrates his fingering style.



by Jim Delehant

ON April 29, Duke Ellington celebrated his 65th birthday, an occasion that adds another year of experience to his historic past rather than impedes his still brilliant future. Duke is not old-fashioned as he has well demonstrated in the past year or so. Like Coleman Hawkins, the youth in Duke's imagination, the exuberance of his genius, has helped him flourish and overcome the cobwebbed plague that destroyed the big band era in the 1940's. Where older musicians got bogged down in the past, afraid to make a change, Ellington absorbed demands of the present, jumping into the tempo that motivates new generations of creativity. For Duke, tradition has become a useful tool.

The past year was a fruitful one for Duke. It also marked the one hundredth anniversary of the Emancipation Proclamation which was celebrated by a century of Negro Progress Exposition in Chicago where Duke was invited to make a contribution. A musical production, "My People," which he had conceived some years ago, became a reality when he wrote and staged it for the exposition. "Impressive visually and aurally," the Saturday Review said, "it consisted of twenty-four scenes paralleling the Negro experiences of the past century, and it involved two companies of dancers, a mixed choir of fourteen voices, four solo singers, and a sixteen piece orchestra". The review concluded, "the show dovetailed music, theatre and social criticism in a unique and stimulating fashion."

Early in 1963, Ellington amazed critics and the jazz audience with his United Artists' recording, "Money Jun-

gle." It seemed that he had jumped into an entirely new area of expression overnight, but the transition had been taking place for some time. He had been seen in New York clubs listening to the newer generation of musicians and was so impressed by a young African pianist, Dollar Brand, that he recorded him for Reprise Records. No doubt Duke's "new generation" sidemen on the Jungle date (Charley Mingus and Max Roach) were awed at the virility, verging on anger of his playing.

His excursion into the modern idiom continued when he teamed with tenor saxophonist John Coltrane for Impulse records. Bob Thiele who arranged the date said that John's playing since has gone through a rapid evolution.

Around the same time, Columbia released a three record package of Ellington's big band standards called "The Ellington Era" which traced his career from 1927 to 1940. Our ears might dismiss the dance music of those days as being corny. Most of it was, but Ellington's music can stand firm today. His piano solos were examples of what was to come: the abrupt changes in time, the immense space between notes that Monk used in the 40's and still does.

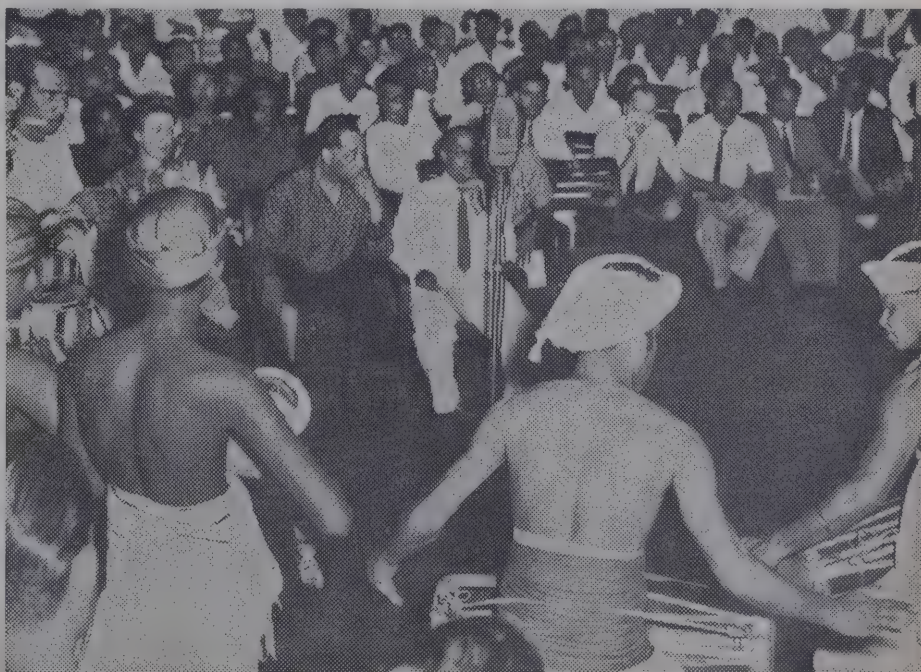
Surrounded by his past and present art in recordings, Duke added the title of cultural envoy to his long list of accomplishments when he accepted an invitation from the State Department to tour the Middle East and Southern Asia with his orchestra. He began last September 19, on a 14½ week schedule that ended abruptly in Ankara, Turkey

when a 30 day mourning period was announced for the late President Kennedy. The tour was cancelled just after a crew of cameramen arrived from CBS to film the remainder of the trip for a *Twentieth Century* segment. "It's nothing to worry about" said Duke "I guess fate feels that I'm a little too young to be too popular or too rich". All the concerts were successful both artistically and commercially. Most of them were sold out within a few hours after the tickets went on sale. Inevitably his impact there as an American diplomat will go unrewarded.

Duke's impressions of the tour are vivid. He described the Eastern countries as "our world turned upside down". He couldn't forget certain images — the snake charmers, bats hanging from the trees, elephants, camels, cobras and lizards on the ceilings. He talked about these things as though he was planning a poem or a painting. "In Bombay" he said, "I saw a completely red sunset. All the way to the top. Nothing but red. Bang! It was too much".

The impressions moved him into planning a lengthy piece of music about his trip. He works on it when he gets the time, as experiences come to him. "It should be ready pretty soon", he said, "along with other things. Some people want me to write a ballet, some others want a concerto".

Retirement does not seem to be in Duke's near future. I doubt if he even thinks of it. He is in good health and his tremendous wealth of years and experience are still open to suggestion and expansion. ■



Duke (in polka dot shirt) and members of his orchestra were entertained in Ceylon by a group of dancers and musicians. His tour inspired a musical composition.

Will Marriage Hurt RICK NELSON'S CAREER?



Kris Harmon became a Nelson in 1963.

Whenever a young movie, TV or recording star is about to undertake a common everyday occurrence like marriage, the gossip columns immediately begin predicting the chances of its survival — usually not too favorably, and fans scream to their idol "Don't do it!"

Admittedly, a good number of show business marriages are not very stable. After all, when a young man is suddenly elevated to the pinnacle of success he finds himself floating in a cloud-like dream world. More often than not the adulation of his manager, parents, friends and fans gives him an exalted impression of his own importance. When he meets a girl and decides to marry her his life is beset with an entirely different set of problems. He has to consider for perhaps the first time in his life the feelings of another human being who he cannot just chase away when he isn't in a good mood. And, being in show business, the young star often comes in contact with headline-seeking starlets and over-ardent admirers whose affection can evoke jeal-

ousy in the most understanding wife. Often this jealousy is well grounded, for when a star is on the road away from his bride, feeling lonely and miserable, he's very susceptible to a bit of friendly consolation from some sympathetic female. It's no wonder that so many people in show business who try to live normal married lives wind up in the divorce courts. Although some highly publicized screen stars may be able to get away with public scandals and unhappy domestic lives, teenage singing idols have to present a more wholesome image. For them the risks of marriage are grave indeed.

From the fans' point of view, the thought of their screen or disc favorite settling down with a girl can produce many a tear-stained pillow. Most fans like to think that their idol is singing to them alone. Unkind thoughts of a singer's wife can mar the impact of a tune for many listeners. "He's not sing-

ing to me anymore," they may think. "He's singing to that *other woman* — his wife."

As long as a young performer remains a bachelor he has the highly appealing quality of being eligible to his fans. They can cherish in their hearts the hope — however distant — that in one way or another there's a chance for them. "Someday if he ever comes to my town for a personal appearance," go their thoughts, "somehow I might get a chance to meet him (gulp) and he might like me and (gosh-golly) who knows *what* might happen! (sigh)".

Of great importance to performers is the fact that marriage in most cases is responsible for a loss in popularity.

Taking all this into consideration, Rick Nelson took the most decisive step in his life by marrying Kris Harmon on April 20, 1963.

At stake was a career that had earned for Rick prominence as a versatile,



Rick and early sidemen when he recorded some Fats Domino tunes.



Linda Hines, one of Rick's old flames.

internationally famous entertainer.

Eric Hilliard (Rick) Nelson was born into show business and has pursued it with his family for 15 years. He has also carved at least two other theatrical careers on his own.

At 24, when most young men are just starting to work for their bread and butter and taxes, Rick is a 16-year veteran of radio, television, movies and recordings.

It was a pre-teenager in the radio version of the popular family comedy series that Rick — then known as Ricky Nelson — became just about everybody's favorite little brother with his famous, "I don't mess around, boy."

The intervening years have proved him right. At eight he joined his parents and older brother, David, to portray himself on ABC-radio. He continued when the series went on ABC-TV. A lucrative and popular recording career followed. Movie acting assignments were meanwhile wedged into an active life. And, for divertissement, Rick became a trapeze artist of sorts.

Like his brother, David, Rick literally grew up before the eyes of the viewers of "The Adventures of Ozzie and Harriet" which begins its 21st consecutive year on the air this fall and its 13th year on ABC Television.

His phenomenal success in show business is not confined, however, to "The Adventures of Ozzie and Harriet." He branched out on his own as a singer at age 16 and has earned eight gold records (each representing a disc that has sold a million or more copies.)

Success in the recording field has been followed by SRO personal appearances in this country and in such faraway places as Sydney, Melbourne and Brisbane in Australia, and Manila in the Philippines.

Rick also has been in the movies for a number of years. His first role was in Universal-International's 1952 feature, "Here Come The Nelsons," starring



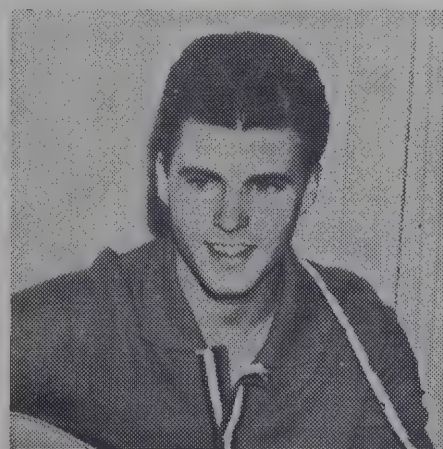
At the age of 12, he was a drummer.

the entire Nelson family.

Rick also appeared in Columbia's "The Wackiest Ship In The Army," a comedy in which he co-starred with Jack Lemmon.

He was born May 8, 1940, in Teaneck, N.J., and was graduated from Hollywood High School in June, 1958. Now, at 24, he stands 6'1" and, like his dad and brother, he has a natural bent for athletics.

Karate, the difficult art of self-defense, is the latest skill he has mastered. An expert tennis player, he was at one time ranked No. 5 in California for players 15 years old. He competed

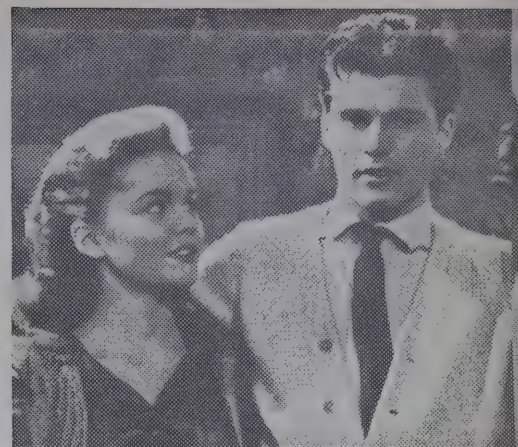


He still sings on the Nelson T.V. Show.

in major national tournaments across the country, among them the National Juniors at Kalamazoo, Mich., and the Pacific-Southwest Tournament in Hollywood; the Westerns at Champagne, Ill., and the National Junior Indoors at St. Louis, Mo., where he and his partner reached the semi-finals.

He's also good at skating, swimming, football, basketball and baseball. He rides expertly and is a good hand when it comes to calf-roping. He's something of a trapeze artist, too, like his brother Dave.

Rick went out with quite a few girls during his teen years. The Ozzie and



Tuesday Weld was a date of Ricks.

Harriet show provided him with a new love-interest just about every week and Rick often dated the pretty young starlets after working hours.

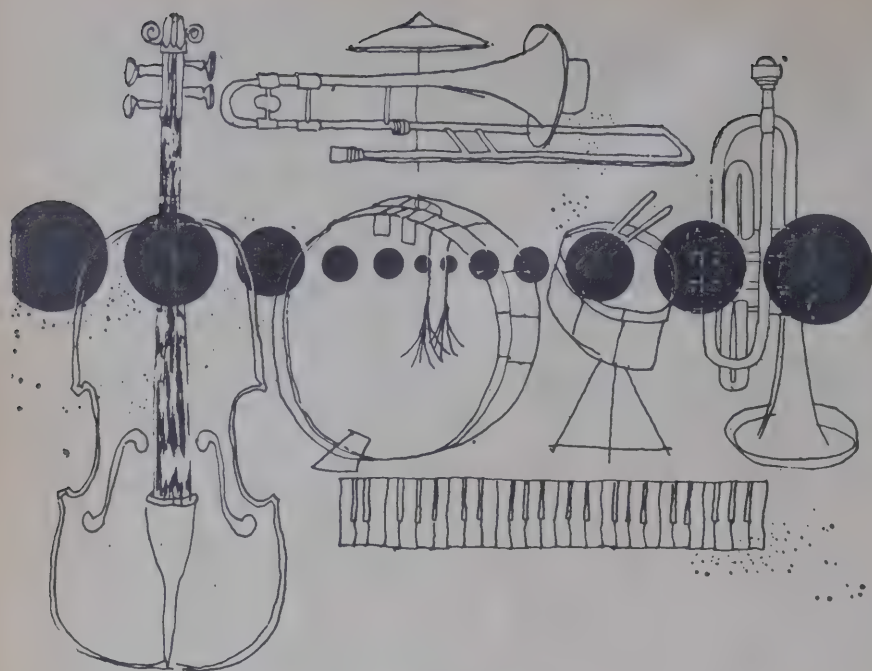
But when it came to getting serious about a girl Rick had enough sense and maturity to know that aspiring starlets, sexy showgirls and swooning fans are not the best choices for a lifetime mate. The Nelson family had been longtime friends of former movie actress Elyse Knox and her husband, top football star and sportscaster Tom Harmon. It was only natural for Rick to notice their pretty blond daughter, and by the time she completed high school the two were engaged.

How has the marriage affected Rick's career? Well, the reaction seems to be divided three ways. Some fans — the more fickle ones — have lost all enthusiasm for the young singer and are sighing over new, unmarried idols who better fit into their dream and fantasies. Another group remains faithful to Rick but chooses to simply disregard his wife, as though she didn't exist. Since Kris is not a major star continually in the spotlight it's easy for these fans to simply live in the past.

But when it came to getting serious gone along with his decision. Most of them are growing up and getting married themselves so they realize how natural it is for a young man to settle down and raise a family. "It's romantic" said one ardent Nelson devotee. "I like to see these cute couples get married."

Rick's latest record, "The Very Thought Of You" is zooming up the hit parade just as fast as any song he recorded when he was a bachelor. His stature as a recording artist shows no signs of diminishing.

Since the Nelson's weekly TV outing is a family show whose popularity assures it of an unlimited run, "The Adventures Of Ozzie and Harriet" could conceivably carry into another generation as "The Adventures Of Rick and Kris". ■



MUSIC

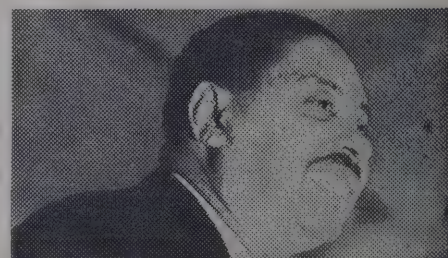
CHAD MITCHELL TRIO



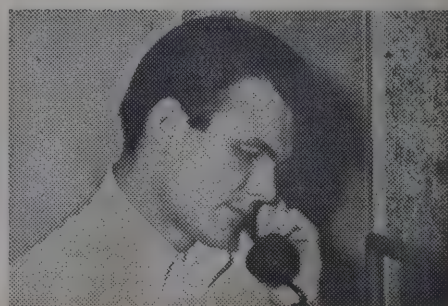
THEO BIKEL



JOE TURNER



TOMMY ROE



FOLK

After numerous requests from radio stations, Mercury Records agreed to take the word "damn" out of THE CHAD MITCHELL TRIO's recording of "Barry's Boys." The new record replaces the profanity with a "beep" sound. The Newport Folk Festival from July 23rd to the 26th will feature, in part, THEO BIKEL, JUDY COLLINS, BOB DYLAN, PETER, PAUL & MARY, FRANK PROFITT, ODETTA, THE STAPLE SINGERS and DOC WATSON. GLEN YARBROUGH of the LIMELIGHTERS is involved in personal management of singing talent. His first LP on his own is called "Time To Move On" for RCA Victor. MARY TRAVERS married Barry Feinstein the photographer. BURL IVES signed to create a TV folk musical for Dave Wolper Productions. *Langston Hughes'* stage musical, "Jerico-Jim Crow," is scheduled to tour Europe. *Peter, Paul and Mary* were featured on British commercial TV on a popular music show called, "They Sold A Million." The Trio also headlined the bill at the world-famous Palladium in London. *Miriam Makeba* and the *Chad Mitchell Trio* entertained at a benefit for the Student Aid Association of South Africans Aboard in New York City recently. *Norman Blagmen* has written folk songs about ad agency men and manners for a forthcoming MGM Records album. It features a group called *The Flagpole Singers*. *The Robert DeCormier Singers* were on a recent Hootenanny on ABC-TV.

POPULAR

After recording a backlog of material TOMMY ROE departed for a six month stay with the Army. A few days after he left "Carol" was a hit and might keep his popularity going until he returns. MARVIN GAYE and MARY WELLS are going to have to tour together after their Motown gasser "Once Upon A Time" backed with "What's The Matter With You, Baby." Their Motown album, "Together" is already a rock 'n' roll classic. Wand Records hosted a cocktail party for The KINGSMEN and awarded the group a gold disc for their million-selling "Louie Louie." BIG JOE TURNER signed with Coral Records. His first releases were "I'm Packin' Up" and "I Walk A Lonely Mile." Since BOBBY DARIN left Capitol Records, Atco his old label, released a side he sang in French called "Milord." Princess Margaret and the Earl of Snowden accepted an invitation to attend the World premiere of new Beatles' flick "A Hard Day's Night," in London. CURTIS MAYFIELD of the IMPRESSIONS has been appointed to Okeh Records as an A&R man. The position will not interfere with his singing group activity. RAY CHARLES recently recorded a new batch of material for an ABC-Paramount album. ROY ORBISON returned to a brand new home in Nashville after a 30 day jaunt through Europe. KING CURTIS out with a "Soul Serenade" album on Capitol. The Beatles gave away their number one spot in England to PETER & GORDON, a hot new group also on Capitol. "A World Without Love," written by John Lennon and Paul McCartney, is the song they hit with.

BILLBOARD

JAZZ AND BLUES

THE NEWPORT JAZZ FESTIVAL, entering its second decade this year will take place on July 2, 3, 4, and 5th, at Freebody Park in Rhode Island. Some of the artists announced to appear will be LOUIE ARMSTRONG, COUNT BASIE, DAVE BRUBECK, THELONIOUS MONK, JIMMY SMITH and SARAH VAUGHAN. Did anybody see the "Route 66" segment with ETHEL WATERS. COLEMAN HAWKINS, ROY ELDRIDGE and JOE JONES? LOUIE ARMSTRONG's "Hello Dolly" LP was in dealers' racks six days after the recording session took place in Las Vegas. There were 100,000 orders before it was recorded. DUKE ELLINGTON previewed a new work in progress called "Impressions of The Far East" at his recent Carnegie Hall concert. Esquire Magazine will run a portion of WILLIE (THE LION) SMITH's autobiography "Music On My Mind." Mainstream Records reissued some old tenor sax players in an album called "The Influence of Five" which features COLEMAN HAWKINS, BEN WEBSTER, LESTER YOUNG, DON BYAS and CHU BERRY. LUKE "LONG GONE" MILES has an excellent new LP "Country Born" on the World Pacific label. Chess records has three LP's worth of old MUDDY WATERS' songs but would rather record him as he sings them today. QUINCY JONES is writing the music for the forthcoming film "The Pawnbroker." Pianist RANDY WESTON composed music for a religious presentation called "An Adventure in Vespers." EARL HINES after a triumphant concert in New York, played his way across the country back to the Thunderbird in Las Vegas. Blue Note Records has three excellent releases by JOE HENDERSON, FREDDIE ROACH and GEORGE BRAITH. Duke Ellington's MONEY JUNGLE LP was awarded the Grand Prix by the French magazine "Jazz."

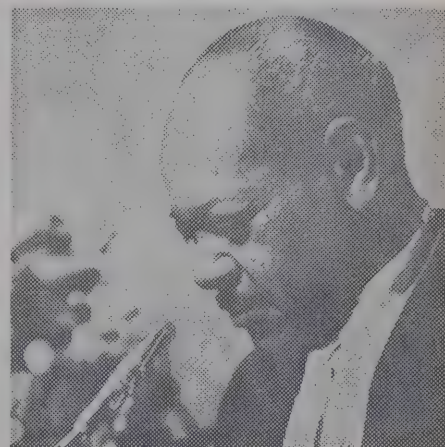
COUNTRY WESTERN

The Nashville Sound ended its tour of Europe in Munich recently with a smashing triumph. The RCA Victor task force headed by CHET ATKINS, JIM REEVES, ANITA KERR and BOBBY BARE played to standing room only audience in Germany, The Netherlands, Austria, Denmark, Sweden, Norway and Belgium. RCA cut on the spot material to be released in several albums. JIM REEVES, by the way had a recording a while back "I Love You Because" which was hot on the heels of Beatles' records on British charts, THE NATIONAL COUNTRY MUSIC JAMBOREE at Madison Square Garden, New York, featured at least fifty hit country acts in May and was a fantastic success. It proved that there is a place for country music in big cities. As a result, Sam Goody, New York's big record sales chain stocked up on country records. HANK WILLIAMS, JR. entertained a Democratic rally in Nashville recently. He also recorded an album of duets with CONNIE FRANCIS for MGM. More than 300 stations have begun delayed broadcast of WSM's THE GRAND OLE OPRY. Soon it will be heard overseas and a total of 400 stations are expected to carry the show very shortly. LEON MCAULIFF and his Cimarron Boys left for a five week tour of Eire, England, France, Germany and Spain. JIMMY DICKENS also set for an around-the-world trip after the return of ROY ACUFF from two weeks in Japan. The JIMMY DEAN SHOW was signed to broadcast again next season. Since country artists began appearing on Dean's show, ratings shot sky high.

QUINCY JONES



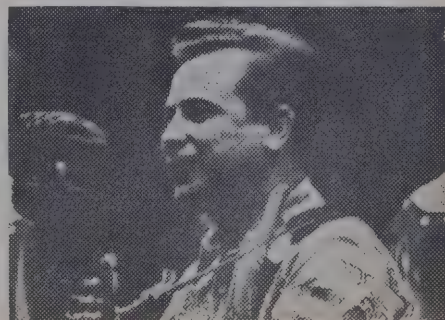
COLEMAN HAWKINS



JIM REEVES



JIMMY DICKENS



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● CHAPEL OF LOVE

By Phil Spector, Ellie Greenwich and Jeff Barry

Goin' to the Chapel and we're gonna get married
Goin' to the Chapel and we're gonna get married
Gee, I really love you and we're gonna get married
Goin' to the Chapel of love.

Spring is here, the sky is blue
Birds all sing as if they knew
Today's the day we'll say I do
And we'll never be lonely anymore.

Bells will ring, the sun will shine
I'll be his and he'll be mine
We'll love until the end of time
And we'll never be lonely anymore
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● WHENEVER HE HOLDS YOU

By Bobby Goldsboro

Take your little heart, tear it all apart
Make the teardrops fall from your eyes
And you'll know how I feel when he holds you
Whenever he holds you.

Pretend no one loves you
Make believe you're blue
And if you get an empty feeling deep inside
Then you'll know how I feel when he holds you
Whenever he holds you.

My friends say forget you

I know I should try
But whenever he holds you
I feel I could die
But if you ever find
That I'm still on your mind
Maybe you'll come back to my heart
Till then I'll cry when he holds you
Whenever he holds you.
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● KICK THAT LITTLE FOOT SALLY ANNE

By Phil Sloan and Steve Barri

Kick that-a little foot Sally Sally
Kick that-a little foot Sally Anne
Kick that-a little foot Sally Sally
Do the slauson Sally Anne.

I saw Sally at a party
Kick that little foot Sally Anne
A lookin' lonely as can be
Kick that little foot Sally Anne
I said get up out of that chair and follow me

Kick that little foot Sally Sally
Kick that little foot Sally Anne
(Kick that little foot Sally Sally)
(Do the slauson Sally Anne).

Oh Sally got up on the dance floor
Kick that little foot Sally Anne
Oh well the second dance she was a doin' fine

Kick that little foot Sally Anne
And now they call her queen of the slauson

Kick that little foot Sally Anne
She can't get enough of that slauson now

Kick that little foot Sally Sally
Kick that little foot Sally Anne
(Kick that little foot Sally Sally)
(Do the slauson Sally Anne).
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● BE ANYTHING (But Be Mine)

By Irving Gordon

Be a beggar, be a thief
Be my sunshine or my grief
Be anything, but darling, be mine
Be a wise man (wise one) be a fool
Treat me tender or be cruel
Be anything, but darling, be mine
Climb to the top of the ladder
Be master (princess) of all you survey
Fail and it still doesn't matter
If you love me everything is O.K.
Be the angel of my prayers
Be the devil who cares
Be anything, but darling, be mine.
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● YESTERDAY'S HERO

By Aaron Schroeder, Carl Spencer, Wally Gold and Al Cleveland

Here I stand just a shell of a man
And only a kiss ago
I was yesterday's hero
When you were mine I had it made
I was the leader of the big parade
Now look at me I'm yesterday's hero.

How their cheers used to sing in my ears

With you walkin' by my side
I was a conquering hero
Now no one even says hello
They say that idols come and idols go
Well I oughta know I'm yesterday's hero.

The glamor and the glory's gone
But will the story of our love live on
Or fade away like yesterday's hero,
yesterday's hero.

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● GOOD GOLLY MISS MOLLY

By John Marascalco and Robert Blackwell

Good golly Miss Molly
Yeah-you sure like a ball
Well, good golly Miss Molly
Yeah-you sure like a ball
When you're shakin' and a shoutin'
Can't you hear your Momma call?

Well, from the early, early mornin'
To the early, early night
That's when I caught Miss Molly rockin'
At the House of Blue Lights.

Ooh, good golly Miss Molly
Yeah-you sure like a ball
When you're rockin' and a-rollin'
Can't you hear your Momma call?

Well now, Momma, Poppa told me
"Son, you'd better watch your step"
But what I knew about Miss Molly
Gotta watch my daddy, myself.

Good golly Miss Molly
Yeah-you sure like a ball
When you're shakin' and a-shoutin'
Can't you hear your Momma call?

Well now, goin' to the corner
Gonna buy a diamond ring
When she hugs and kisses me
Makes me ting a ling a ling.

Good golly Miss Molly
Yeah-you sure like a ball
When you're shakin' and a-shoutin'
Can't you hear your Momma call?
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● THE WORLD OF LONELY PEOPLE

By Buddy Kaye and Mort Garson
The world is full of lonely people
I know because I'm one of them
I don't have someone who to give
my goodnight kisses to
Or share my heartaches
When I am feeling blue.

I'm in the world of lonely people
Who wait around for someone's call
I know that feeling of wanting
someone you can love
But having no one at all.

Once I had a boy and tho' I loved him
so
He cared for someone else
How sad to see him go
I need him so.

I'm in the world of lonely people
And here I'll stay til who knows when
All I can do is cry and count the
minutes ticking by
Until he is in my arms again.
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● KISS ME QUICK

By Doc Pomus and Mort Shuman
Kiss me quick while we still have this
feeling

Hold me close and never let me go
'Cause tomorrows can be so certain
Love can fly and leave just hurtin'
Kiss me quick because I love you so.
Kiss me quick and make my heart go
crazy

Sigh that sigh and whisper, oh, so low
Tell me that tonight will last forever
Say that you will leave me never
Kiss me quick and make my heart go
Let the band keep playing while we
are swaying

Let's keep on praying that they'll
never stop
Kiss me quick; I just can't stand this
waiting

'Cause your lips are lips I long to know
For that kiss will open heaven's door
and we'll stay there forever more
So kiss me quick because I love you so.
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● LAZY ELSIE MOLLY

By Tommy Boyce, Bobby Hart and R. Harris
There's a girl down by the railroad
track

Used to carry coal on her back
Til she met that gentleman Jack
Lazy Elsie Molly, Lazy Lazy Elsie
Molly

Put the pack back on your back
Lazy, Lazy Elsie Molly carry it on
down to the railroad track.

Elsie Molly's been growin' so fine
She won't get up to go to work in the
mine

Shé lays in bed till eight or nine
Lazy Elsie Molly, Lazy, Lazy Elsie
Molly

Put the pack back on your back
Lazy, Lazy Elsie Molly carry it on
down to the railroad track.

Elsie and Jack been struttin' around
Bought her a wig and a purple gown
Now she's the best dressed miner in
town

Lazy Elsie Molly, Lazy, Lazy Elsie
Molly

Put the pack back on your back
Lazy, Lazy, Elsie Molly carry it on
down to the railroad track.

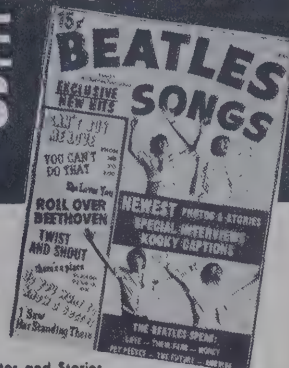
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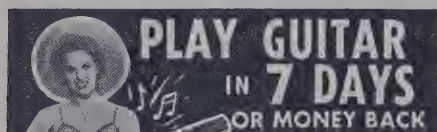
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● ROCK ME BABY

By King and Josea

Rock me baby
Rock me all night long
Rock me baby
Rock me all night long
I want you to rock me baby
Like my back ain't got no bones
Roll me baby
Like you roll a wagon wheel
Roll me baby
Like you roll a wagon wheel
I want you to roll me baby
You don't know how it makes me feel
Rock me baby, rock me baby, so
Rock me baby, rock me baby, so
I want you to rock me baby
Till I don't want no more.

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● SPEND A LITTLE TIME

By Eddie Singleton

Come over spend a little time with me
Sometime boy you better let me know
That you still want to be mine
You know it doesn't cost that much
We really ought to stay in touch
So come over baby, come over spend
a little time with me sometime.

Come over sit and hold my hand
Just one night then maybe my folks
will feel

Everything is still all right
It's lonely here all alone
Waiting by a silent phone
So come over baby, come over spend a
little time with me sometime.

Come over spend a little time with me
sometime
How long must I wait for you to make
up your mind
I'm sitting on a shelf all by myself
Don't care to be bothered by no one
else

So come over baby come over spend a
little time with me sometime.
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● MY GIRL SLOOPY

By Bert Russell and Wes Farrell

Hang on Sloopy, Sloopy hang on
Sloopy lives in a very bad part of
town
All the girls I know
They try to put my Sloopy down
Sloopy I don't care what your daddy
do
Don't you know little girl I'm in love
with you.

Hang on Sloopy, Sloopy hang on
Sloopy let your hair down
Let it down on me
Come on Sloopy let your hair down
Girl let it down on me
Come on Sloopy, come on girl
Say yeah, yeah, yeah
Good, good, good, good, good, good,
good, good
Oh I wanna say ah
Now I want you to tell me something
baby
Well don't it make you feel crazy
I wanna say hang on Sloopy, Sloopy
hang on.

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● LOVE ME WITH ALL YOUR HEART

By Michael Vaughn and Carlos Rigual

Love me with all your heart
That's all I want, love
Love me with all of your heart or not
at all
Just promise me this
That you'll give me all your kisses
Ev'ry winter, ev'ry summer, ev'ry fall.

When we are far apart
Or when you're near me
Love me with all of your heart as I
love you
Don't give me your love for a moment
or an hour
Love me always as you loved me from
the start
With ev'ry beat of your heart.
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● TEARS AND ROSES

By Hank Hunter and Dick Heard

Today I passed a flower shop,
And in the window there;
Were dozens of red roses,
Like the ones you used to wear.
I walked on by,
And when I saw a little baby cry,
I thought about the tears that fell
The day you said goodbye.

Tears and roses,
Tears and roses
Remind me that we're through
But I'm still in love with you.

I think about the good old days
When we were so in love,
And I was still the only one
That you were dreamin' of
I'd send a million roses.
And my tears would fill the sea
If all those tears and roses
Could bring you back to me.
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● TWIST AND SHOUT

(As recorded by The Beatles)

By Bert Russell and Phil Medley

Shake it up baby
Twist and shout
Come on baby, work it on out
Work it on out honey
Well you look so good
You got me going like I knew you
would

Well shake it up baby
Twist and shout
Come-a come-a come-a baby
Work it on out
Work it on out
Well listen little girl
Now you twist so fine
Twist a little closer
Show me that you're mine
Shake it up baby
Twist and shout
Come-a come-a come-a baby
Work it on out
Work it on out
Well darling what you do to me
Well I'm all shook up like a monkey
in a tree

Well shake it up baby
Twist and shout
Come-a come-a come-a baby
Work it on out.
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● EVERYBODY KNOWS

By Jimmy Duncan and Les Reed

Each night I go out walkin'
Down by our rendezvous
I can hear the people talkin'
They're saying, "I miss you"
Yes, everybody knows that I feel blue
Dreaming dreams that can't come true
Everybody knows that I feel blue
Everybody knows but you.

I tell the stars that I don't miss you
But they know it's just a lie
They know how I've longed to kiss you
Ever since you said goodbye
Oh everybody knows that I feel blue
Dreaming dreams that can't come true
Everybody knows that I feel blue
Everybody knows but you.

The moon above, he knows my sorrows
But my tears, he tries to hide
Yet he knows those blue tomorrows
Will get the better of my pride
Yes, everybody knows that I feel blue
Dreaming dreams that can't come true
Everybody knows that I feel blue
Everybody knows but you.

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● I'LL BE IN TROUBLE

By Wm. Robinson

If you decide to make me blue
I'll be in trouble
If you decide to be untrue
I'll be in trouble
'Cause no matter what you do, or say
I know I'm gonna love you anyway
So if that's what you want to do
I'll be in trouble.

If you decide some day
You want to make a change-a
You want to leave me here
And love a total stranger
Well, no matter what you do, or say
I know I'm gonna love you anyway
So, if that's what you want to do
I'll be in danger.

I'll do everything I can to make you
stay
To keep you by my side
'Cause I love you in such a way
(I'll be a fool about my pride).

If you decide you want to go
I'll be in trouble
I can't-a tell myself that it's so
I'll be in trouble
So, no matter what you do, or say
I know that I'm gonna love you anyway
So, I just want you to know
I'll be in trouble
Oh, yes.

If you decide you want to go
I'll be in trouble
I can't-a tell myself it's so
I'll be in trouble
So, no matter what you do, or say
I know that I'm gonna love you anyway
So, I just want you to know
I'll be in trouble
I'll be in trouble
If you ever need anything, be sure to
see me
I'll be in trouble.

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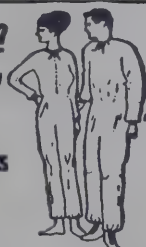
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THE STYLE OF



Linda models a two-piece sailor suit.



An eye stopper in black velvet.

Linda Lloyd is a promising young
vocalist who has her own ideas about
the way certain things should be done.
She refuses to accept success unless she
can have it on her own terms. For
Linda, there is a difference between
show business and singing. She says,
"I've never made singing a job!
It's never been any kind of work for
me. I just love to sing, and while I'm
going to do everything I can to learn
what there is to know, I just could
never be like some entertainers in show
business who seem to drive themselves
crazy doing stuff all the time."

Many performers, particularly those
still on the way up, have to endure
some galling stunts for the publicity
photographers—like going through
every dizzy ride in some amusement

park, or cuddling an oversized stuffed
teddybear, or smiling through a mouth-
ful of pizza. But Linda had her own
ideas about what she was going to do
for HIT PARADER. Since she was once
a showroom model for Neiman Marcus,
the famous Dallas emporium, she chose
to show off some of her favorite fash-
ions.

Linda began her professional
career in the music business just a few
months ago when she signed a con-
tract with Columbia Records, but she's
been singing for a long time. Born in
Birmingham, Alabama on March 24,
1940, she moved with her family to
Pensacola, Florida, where she attended
school and first started singing in the
fifth grade. She sang in the classrooms,
at pep rallies, in skits, in fact anywhere

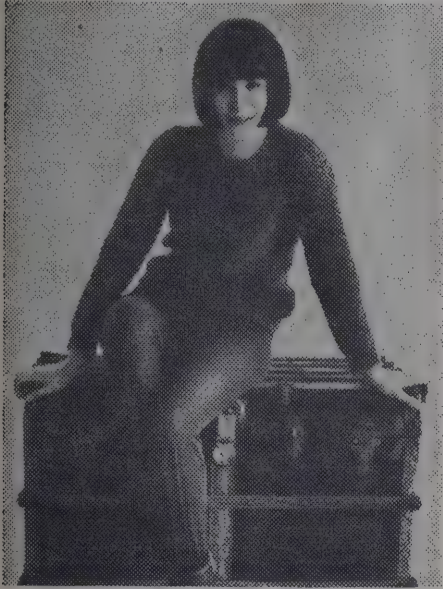


Shorty Rodgers arranges Linda's music.



"I dropped out of school to model."

LINDA LLOYD



The ever present slacks and sweater.



A pink linen dress with tuck bodice.

she could raise her voice. She taught herself to play the ukelele and later switched to a guitar she bought for five dollars at a church white elephant sale.

While in high school, Linda was a cheerleader, a member of the glee club and her singing talent was always in demand for proms and parties. While her performances were often impromptu, Linda enjoyed singing so much that she rarely refused when asked to entertain. Linda says, "I just loved to sing and I was doing it all the time. When nobody was home, I'd shut all the doors and windows and sing like crazy — I'd just shout my head off."

Linda matriculated at Mississippi Southern College for one year, then transferred to Florida State University, and as before, singing was a major part of her life. "I sang with student rock and roll bands at parties, dances and sometimes I would play in towns some distance from school. I was just singing away all the time. Then I guess school didn't hold my interest as it once did, so when my older sister invited me to visit her in Dallas, I jumped at the chance."

Donna, Linda's older sister was working for Neiman Marcus and arranged for a job interview there for Linda. Because of her beauty she was hired as an advertising model and then became a showroom model. But whenever possible, Linda sang. Lawrence Marcus, one of the owners of the famous department store, learned of Linda's musical talent



"I sang with student rock & roll bands."

and on several occasions Linda sang and played guitar at social functions in Marcus' home. In addition, she sang at a Dallas Press Club testimonial dinner.

Then Linda made a demonstration record and sent it to several record company executives in Los Angeles. When it reached the desk of Columbia's Artists and Repertoire Producer Ed Kleban, he was so impressed with her potential he called her. Soon thereafter Linda moved to Hollywood, signed with Columbia and made her first professional recording.

While her own caution will not make her one of these "entertainers who drive themselves crazy doing things all the time", Linda Lloyd is certainly going to be a very busy young lady. ■

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ACROSS

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- 9 Edd Byrnes' wife
- 10 She made a great
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ever Happened to
Baby Jane?
- 11 Pop---
- 12 Bing's brother
- 14 The soupuss doc
- 15 Christine Kauf-
mann's husband
(initials)
- 17 Lafa--tte
- 18 The new Jean
Harlow (initials)
- 19 The --- and the
Pussycat
- 21 Lassie has one
- 23 Middleaged actor
(initials)
- 25 --- Hunt
- 26 Male dancer-actor-
singer

- 27 Ch--k Connors
- 30 To and ---
- 31 An--tte
- 34 Star of 77 Sunset
Strip
- 36 Co-stars in
Arrest and Trial
- 37 --lita

- 6 Star of Mary, Mary
- 7 Hawaiian ---
- 8 ----, Nevada
- 13 Olive ---, Cartoon
character
- 16 Nat King ----
- 18 A group of actors
- 20 Young blond star
- 22 ----- and Hardy
- 24 Young female
singer (initials)
- 26 ---- King
- 28 Singer (ex-barber)
- 29 ---man; comedian
- 30 One of the Richard
Boone cast of
players (initials)
- 32 Mrs. Kovac
(initials)
- 33 The Wizard of --
- 35 Famous for his
dancing (initials)

DOWN

- 1 Actress now in a
convent
- 2 Glyn--
- 3 --- Hunter
- 4 Mrs. Cugat
- 5 Blond mature actor
(initials)

Answer on Page 60



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● DON'T WORRY BABY

(As recorded by The Beach Boys)
By Brian Wilson and Roger Christian
Well it's been buildin' up inside of me
for oh I don't know how long
I don't know why but I keep thinkin'
something's bound to go wrong
But she looks in my eyes
And makes me realize
When she says don't worry baby
Everything will work out all right
Don't worry baby.

I guess I should have kept my mouth
shut when I start to brag about
my car

But I can't back down now because
I pushed the other guys too far
She makes me come alive
And makes me wanna drive
When she says don't worry baby
Everything will work out all right
Don't worry baby.

She said now baby when you race
today
Just take along my love with you
And if you knew how much I loved you
baby

Nothing could go wrong with you
Oh what she does to me
When she makes love to me
And she says don't worry baby
Everything will work out all right
Don't worry baby.

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● I GET AROUND

(As recorded by The Beach Boys)
By Brian Wilson
Round, round get around
I get around
Yeah, get around, round round, I get
around
I get around
From town to town
I'm a real cool head
I'm makin' real good bread.

I'm gettin' bugged drivin' up and
down the same ol' strip
I gotta find a new place where the
kids are hip
My buddies and me are gettin' real
well known
Yeah, the bad guys know us and they
leave us alone.

I get around
From town to town
I'm a real cool head
I'm makin' real good bread.

We always take my car 'cause
it's never been beat
And we've never missed yet with the
girls we meet
None of the guys go steady
'Cause it wouldn't be right
To leave your best girl home on a
Saturday night.

I get around
From town to town
I'm a real cool head
I'm makin' real good bread
I get around
Round, round, get around
I get around
Yeah, get around, round, round
I get around
Get around, round, round I get
around
Get around, round, round, I get around.
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★ Star ★ ★ ★ ★ ★ ★ ★ Gazing

with Lada Edmund, Jr.

After a dilly of a day that began with an open audition making me late for a JOHNNY RAY interview (he'll record again), which ran into my yoga lesson, forcing me to cancel a lunch date in order to keep a dental appointment, I was ready to go out of my skull. Then it started to rain, the cabs went underground and I blew an interview with BOBBY RYDELL. Swearing on a stack of open umbrellas to never, but never, schedule two interviews on the same day, I sloshed over to International to take a ballet class and unwind.

ZINA BETHUNE was on the floor, breezing through her second class of the evening with the strength and technique of a Bolshoi ballerina (prima class). Rated by the experts as the best young actress in the business, with the ability to play any role from Ibsen to O'Neill, Zina still studies and trains like a loser. For years I've watched good old Zina (we're grade school alumni) work like an energetic beaver,



I asked Zina Bethune of "The Nurses" if she met any swingin' interns.

plugging away for perfection. During a break at the exercise bar, I asked her the latest on "The Nurses" (her current TV series) and if she'd met any swingin' interns lately. Flexing those long lithe limbs of hers, she invited me over for lunch the following Monday to do an on-the-set interview. Monday was my day to meet The BEATLES, but I accepted anyway. After all, it pays to be a beaver. Ask Zina.

Now about those BEATLES: Paul was all smiles and bounces, and John's upbeat humor never missed. George, who plays lead guitar, has a pair of soul-searching eyes that look right through you and Ringo was a bit of a flirt. Paul comes on strong in the fair of face department, but George could easily overtake him with the aid of an eyebrow tweezer, and it won't shake the standings no matter how the news services straighten out the pretzel regarding his marital status. Let's face it, Paul may look potent in bangs, but in my opinion, given a square haircut, neither Paul, John, Ringo and all the members of The DAVE CLARK FIVE put together can match the quiet sex appeal generated by GEORGE HARRISON. He's a pussy cat.

Pre-booked by the Army, TOMMY ROE couldn't accept the invitation to appear with The BEATLES when they opened in Washington and was given a rain check to join their act when they return this summer. Seems that when the mop-tops were nowhere, Tommy (riding high on his hit records, "Sheila" and "Everybody Come On") gave them a soft spot on his London rock 'n' roll



Ringo is a flirt, John has a sense of humor, Paul is a doll face, but George, he's a really pussy cat.

show. And it's been fit for tat and all that jazz.

The Late Scene: Everybody who is anybody plays a cool game of pool these nights, and the swingin' new billiard rooms are definitely "in". **PETER FALK** is the top player among the actors (and actresses) with **ROBERT HORTON** a not too close runner up . . . **CLAUDETTE COLBERT** chanced Trude Heller's in the Village to catch the new dance craze, *The Frug*, at its frenziest At the Right Bank, a slightly smashed **HARRY GUARDINO** sat down at our table to rest up and tell us of his new play (co-starring **LEE REMICK**) in which he sings like a bird (according to the critics). . . . **JUDY GARLAND**, making the biggest entrance at El Morocco since **MAE WEST**, was draped from top to bottom in white fox and surrounded by **NINE** dressed-to-their-even-white-teeth escorts. All male, naturally **TROY DONAHUE** has been making Downey's on Eighth Avenue a late night habit. He was with the **BRANDON DE WILDES** on a Monday, **ANDY PRINE** on Tuesday, etc., but the bulk of the merrymakers at his table remain the same. There are always girls and more girls in Troy's party, and as far as I can see, not one of them ever resembles his bride, **SUZANNE PLESH-**



The Army squelched Tommy Roe's chance to appear with The Beatles.

ETTE. Now I ask you, is that the way to spend a honeymoon? — You bet it isn't.

The Traveling Set: When **RICHARD BURTON** and his Elizabeth checked into town, the very gracious **SYBIL BURTON**, their two lovely children and a ton of luggage blocking the lobby entrance (they live in my building) finally took off for Jamaica. Incidentally, Sybil employs a nursemaid for her youngest daughter who's a dead ringer for the second Mrs. Burton. Figure that one out Ever since "Cleopatra",

RODDY McDOWELL (another fellow tenant) has been too busy playing traveling Casanova to give me a lift downtown on his motor scooter any more. Roddy's in great demand on both coasts as the most eligible escort for every unattached actress in the business. Pity **BOBBY VEE** and his pretty bride Karen, spent the first half of their honeymoon in Acapulco and will enjoy the second half touring Europe this summer. Now, **THAT'S** the way to spend a honeymoon.

'Bye now, I'll keep in touch.



Peter Falk is the top billiard player among the actors and he spent a few minutes giving me some pointers. It looks like pool is the new "in" game.



Troy Donahue honeymooning in New York but where's Suzy?

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IDEAL GIFT

REMEMBER ME

By Shelly Coburn

You walked right by me
Like you never knew me
You didn't even nod your head
You just walked out with her instead
Remember me, remember me.

I'm the girl you used to hold
Now I'm the girl out in that cold
When I saw her by your side
I felt like I was about to die
Remember, me, remember me.

Don't you remember the love we shared
Yeah, yeah, yeah don't you remember the way you cared
For you our love was just a game
But our love will be the same
You have more than my pride
You left a hurt deep inside
Remember me, remember me
Remember me, remember me.
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BEANS IN MY EARS

By Len Chandler

My mommy said not to put beans in my ears,
Beans in my ears, beans in my ears
My mommy said not to put beans in my ears,

Now, why would I want to put beans in my ears
Beans in my ears, beans in my ears,
Why would I want to put beans in my ears
Beans in my ears.

You can't hear your teacher with beans in your ears,
Beans in your ears, beans in your ears,
You can't hear your teacher with beans in your ears,
Beans in your ears.

"What's that you say — let's put beans in our ears
Beans in our ears, beans in our ears
What's that you say — let's put beans in our ears
Beans in our ears.
"You'll have to speak up — I've got beans in my ears,
Beans in my ears, beans in my ears,
You'll have to speak up — I've got beans in my ears,
Beans in my ears.
"Hev, Mommy, I've gone and put beans in my ears,
Beans in my ears, beans in my ears,
Hey, Mommy, I've gone and put beans in my ears,
Beans in my ears.

"That's nice, son, just don't put those beans in your ears,
Beans in your ears, beans in your ears,
That's nice, son, just don't put those beans in your ears,
Beans in your ears.

I think that all grown-ups have beans in their ears,
Beans in their ears, beans in their ears,
I think that all grown-ups have beans in their ears,
Beans in their ears.

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H	I	T	P	A	R	A	D	E	R
A	S	A		B	D		E	Y	E
R		B	O	B			B	E	N
T	C		Y	E		C	B		O
	O	W	L		T	A	I	L	
	L	E		T		S	E	A	
K	E	L	L	I		T		U	C
I		D			B		F	R	O
N	E		O		E	F	R	E	M
G	A	Z	Z	A	R	A		L	O

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12. Richard Rust
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14. Johnny Mathis
15. Andrew Prine
16. Sandra Dee
17. Tim Considine

18. Sal Mineo
19. George Chakiris
20. Rick Nelson
21. Zina Bethune
22. Shelly Fabares
23. Pernell Roberts
24. Randy Boone
25. Dale Robertson
26. Jimmy Dean
27. Chad Everett
28. Bobby Rydell
29. Van Williams
30. Jerry Lewis
31. Frankie Avalon
32. Lorne Greene
33. Sharon Hugueny
34. Paul Anka

35. Gardner McKay
36. David Nelson
37. Annette Funicello
38. Dion
39. Dorothy Provine
40. Chubby Checker
41. Nick Adams
42. Doug McClure
43. Troy Donahue
44. James Arness
45. Ward Bond
46. Brenda Lee
47. Dan Blocker
48. Pat Boone
49. Tony Orlando
50. Peter Brown
51. Keith Larson

52. Neil Sedaka
53. Raymond Burr
54. Clint Walker
55. Bobby Vinton
56. Edd Byrnes
57. Eric Fleming
58. Johnny Tillotson
59. Michael Callen
60. Hugh O'Brien
61. Cynthia Pepper
62. Elizabeth Taylor
63. Robert Taylor
64. Brian Hyland
65. Eftem Zimbalist
66. Peter Lawford
67. Dwayne Hickman
68. Ann-Margaret

69. Natalie Wood
70. Connie Stevens
71. Chuck Connors
72. Robert Stack
73. Elvis Presley
74. Tony Curtis
75. Dean Jones
76. Tuesday Weld
77. Paul Peterson
78. Debbie Reynolds
79. Bobby Vee
80. John Ashley
81. James McArthur
82. Connie Francis
83. James Drury
84. Juliet Prowse

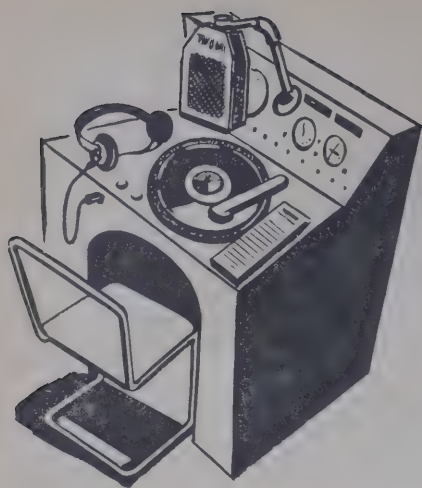
85. Barry Coe
86. Marty Milner
87. Clint Eastwood
88. Roberta Shore
89. Bob Logan
90. Lori Martin
91. Johnny Crawford
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Platter Chatter

GENE PITNEY'S SIXTEEN is an L.P. reminder that Gene Pitney is one of the true kings of pop music. In his short career, Gene has sent an amazing member of tunes shooting up the charts: they are all here on this newly-released disc. Although this is not the first

compilation of Gene Pitney hits to be released, the unusually large number of selections included makes it a big bargain for music fans not already in possession of a Pitney wrap-up. Listened to here, early chart busters such as "Mecca," "Town Without Pity," "Half Heaven-Half Heartache" and "The Man Who Shot Liberty Valance" seem pleasant, scarcely-dated R 'n' R classics. Musicor MM 2008

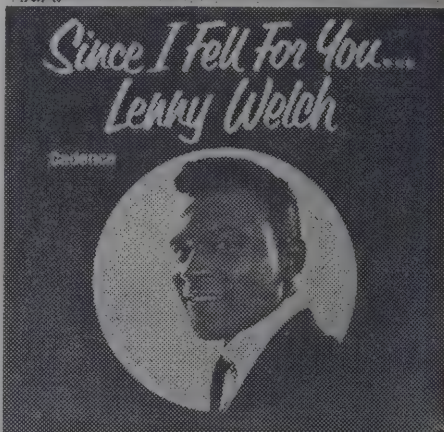
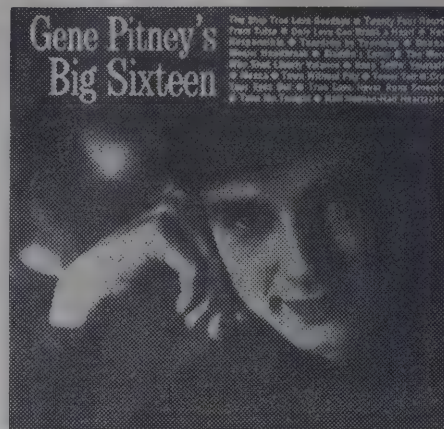
THREE GREAT GUYS is a bargain treat. As its title implies, this is an L.P. which offers three for the price of one: a trio of pop singing favorites — Paul Anka, Sam Cooke and Neil Sedaka — individually performing four new and exciting pop tunes. The Anka sampler includes "Laugh, Laugh, Laugh" and "I Remember"; Cooke performs "Tenderness" and "I'm Gonna Forget About You." Sedaka excels with "Another Day, Another Heartache" and "Without Your Love." Each platter side offers two renditions by each of the three artists — perfect for keeping your dance-party guests happily bouncing across the dance floor. RCA Victor LPM-2720

WAYNE NEWTON-IN PERSON is an L.P. which proves that young Wayne Newton is no "flash in the pan" performer. The singer, whose "Danke Schoen" lay heavily on top of the charts for a number of weeks last year, zips through a selection of standards here, all of which were recorded "live" at the Crescendo night club in Hollywood. Unlike other young singers, Wayne doesn't just hurl out a series of song notes, hoping for the best. Instead, he projects them with expert control; his phrasing on such songs as "Swanee," "Nobody" and "Mack the Knife" is superbly professional. This is real talent, ladies and gentlemen. It's going to be around for a long, long time. Capitol T 2029

SINCE I FELL FOR YOU introduces newcomer Lenny Welch to the L.P. market. His title bit is represented, of course, as are a number of recent standards: "A Taste of Honey," "Ebb Tide," "Stranger In Paradise" and "I'm in the Mood For Love." Although Lenny lacks the virtuosity of Johnny Mathis or the raw vocal power of Roy Hamilton, he does have his own brand of easy-going vocalization which he used to advantage on this well-balanced disc. He seems most comfortable when singing "Mama, Don't You Hit That Boy" and "It's Just Not That Easy," songs that have a slight rock 'n' roll flavor. Cadence CLP 3068

NAVY BLUE is the debut L.P. of that bouncy bundle of talented singing energy, Diane Renay. Her nautical successes, "Navy Blue," "Kiss Me, Sailor" and "Bell Bottom Trousers," are included here, as are such rocking tunes as "Hello Heartaches," "Man of Mystery" and "Soft-Spoken Guy." For those fans who feel an allegiance to the Army, Diane provides a swinging rendition of "Soldier Boy." It's a socko tune which excitingly demonstrates the powerhouse vocal power this petite new pop vocalist can project. 20th Century-Fox Records TFS 4133

BARBRA STREISAND/THE THIRD ALBUM, like the singer's first two L.P.'s is amazing in more ways than one: not only is it good artistically, it is also successful commercially. Singers as talented as Barbra Streisand usually do not easily find a mass, appreciative audience. This Broadway musical star, however, seems unable to record anything but smash hit recordings. The reason for her phenomenal acceptance can be understood by listening to one — anyone — of her recordings. Here, from the THIRD, are a few of the selections that stand out brilliantly: "My Melancholy Baby," "Beurched," "Draw Me A Circle" and — gulp! — "Just in Time." Columbia CL 2154



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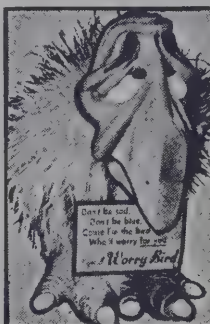
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● MY GUY

By William Robinson

Nothing you could say can tear me
away from my guy
Nothing you could do 'cause I'm stuck
like glue to my guy
I'm sticking to my guy like a stamp to
a letter
Like birds of a feather we stick together
I can tell you from the start I can't be
torn apart from my guy
Nothing you could do could make me
untrue to my guy
Nothing you could buy could make me
tell a lie to my guy
I gave my guy my word of honor
To be faithful and I'm gonna
You best be believing I won't be
deceiving my guy
As a matter of opinion I think he's
tops
My opinion is he's the cream of the
crop
As a matter of taste to be exact
He's my ideal as a matter of fact
No muscle bound man could take my
hand from my guy
No handsome face could ever take the
place of my guy
He may not be a movie star but when
it comes to being happy we are
There's not a man today who could
take me away from my guy.
No muscle bound man could take my
hand from my guy
No handsome face could ever take the
place of my guy
He may not be a movie star but when
it comes to being happy we are
There's not a man today who could
take me away from my guy.

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MARVIN GAYE

● YOU'RE A WONDERFUL ONE

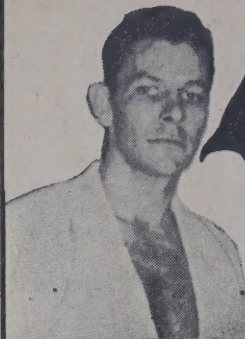
By Holland, Dozier and Holland

You are so wonderful
Being near you is all that I'm living
for
You showed me more kindness in little
ways
Than I've ever known in all my days
Tell me we'll stay together let me love
you forever
You're a wonderful one, you're a
wonderful one.
In you there's a rare quality
Your love baby means the world to me
For me you're always concerned
You ask nothing baby in return
You're really more than I deserve
From my heart I mean these words
You're a wonderful one, you're a
wonderful one.
Sometimes I'm up oh sometimes I'm
down
But your love is always around
Words of confidence you speak to me
Baby then you place a tender kiss on
my cheek
It makes my burden a little bit lighter
It makes my life a little bit brighter
You're a wonderful one, you're a
wonderful one.

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Molasses in a hurry is the way some-
one once described the liquid tones of
singer Marvin Gaye, the handsome
young man in his early 20's who was
formerly a member of the Moonglows.
Marvin's voice is goldenly similar to
that of Johnny Mathis, but he adds the
personal Gaye touch from a rich back-
ground of gospel singing. Marv shapes
a song with soul, in a warm, zesty way
that seems to appeal to many moods
and many people. Record sales for
"Stubborn Kind Of Fellow", his latest
single "You're A Wonderful One", and
his first Tamla album, "The Soulful
Moods Of Marvin Gaye" indicate that
Marvin is rapidly gaining a large fol-
lowing of fans who appreciate the
many talents of this singer, composer,
and arranger. Marvin has been singing
all his life and also plays the piano
and the drums with that limitless Gaye
versatility.



BOYS! MEN! I'LL HELP YOU MASTER YUBIWAZA

— says N.J.FLEMING — YUBIWAZA MASTER

*(YUBIWAZA IS THE SECRET, AMAZINGLY EASY ART OF SELF-DEFENSE THAT TURNS JUST ONE FINGER OR YOUR HANDS INTO A POTENT WEAPON OF DEFENSE—WITHOUT ANY BODILY CONTACT...)

In just 2 hours after you receive "YUBIWAZA" you will be on your way to being an invincible Yubiwaza Master, at home, this Fast, EASY picture way or it costs you nothing.



WHAT YUBIWAZA CAN DO FOR YOU IN JUST A FEW SECONDS
11:05 P.M.—You return from dance. Hoodlums throw insulting remarks to your date.

11:06 P.M.—They attack you with fists and bottles. You counterattack with YUBIWAZA...

11:06 P.M. PLUS 7 SECONDS — You are untouched — while every hoodlum is on the run

The VITAL Decision is YOURS to make! Which shall it be? ☐ To play it "chicken" by running away? ☐ Be a "hothead" and be beaten up? ☐ Mail coupon now and be prepared with Yubiwaza to send your attackers flying!

I'M A 3rd-DEGREE HOLDER OF THE BLACK BELT—SYMBOL OF HIGH PROFICIENCY IN THE JAPANESE SYSTEM OF SELF-DEFENSE THAT USES NO WEAPONS BUT BARE HANDS. I spent many years in Japan learning these little-known SECRETS. The most amazingly effective of all Self-Defense techniques that stood out in ALL my Japanese Training is contained in my AMAZING new Yubiwaza book - all yours to have if you ACT NOW. YUBIWAZA is the name of a fantastic system of Self-Defense that makes use of an EASY-to-Learn knowledge of vital body areas and the techniques of the use of just ONE Finger or the entire hand to counteract & overcome ANY violent attack. It is commonly known that with the aid of Yubiwaza, young men - and girls, too! - with only a few hours of training, turn back 2, 3 and even 4 attackers - temporarily DISABLING ONE, putting another to flight, making a third howl with pain, while the fourth begged his opponent to stop!

NOW YOU TOO CAN LEARN YUBIWAZA!

The experts in Japan, who know and teach these ONE-finger techniques, have now explained that YUBIWAZA is a centuries-old system of Self-Defense which is so simple and so effective that outsiders were never instructed in its use. The system was restricted to Japanese who SWORE to apply these methods only in time of danger and attack by an aggressor. Many of the very techniques in my Yubiwaza book, once highly guarded secrets of the ancient Samurai warriors never shown to outsiders are now shown to you - FIRST time!

EASY -- And I am now ready to show you, too, through clear, easy-to-understand photos, every secret. I guarantee to make you a YUBIWAZA specialist in hours—or every cent you paid will be refunded. You don't have to attend my school where I train beginners like you and turn them into experts. Now I can show you how to practice YUBIWAZA in the privacy of your own home with only a few minutes of practice a day. I'll show you how to defend yourself against hoodlums, bullies, "wise guys" and juvenile delinquents who respect neither lives nor property. When you apply YUBIWAZA methods, you can cut an aggressor down with JUST ONE FINGER! You can disarm an opponent rushing you with his fists, a broken bottle, a revolver or any kind of bludgeon. You can turn an aggressor's attack into your advantage with only one finger or your bare hands. No matter how "hot" the action gets, YUBIWAZA keeps you "on top." You can apply simple pressure of your finger against any one of a dozen or more vital nerve centers of your opponent and watch his gun or knife fall from his limp hand while he himself sinks to the ground completely helpless and faint. If the neighborhood bully pushes you, you

"I WEIGH ONLY 98 LBS. — YET I CAN PARALYZE A 200 POUND ATTACKER WITH JUST A FINGER — BECAUSE I KNOW YUBIWAZA!"

says Yoshie Imanami — Pretty Japanese wife of N.J. Fleming — Yubiwaza Master



can make him say "uncle" quickly — with the help of YUBIWAZA!
MASTER EVERY SITUATION!

Make no mistake! The world is crowded with anti-social enemies who think nothing of sticking a knife into the ribs... or attacking peace-loving citizens just for the fun of it... or molesting boys and girls shamelessly. There is a crying need for a system of self-defense that relies on KNOWLEDGE, not big muscles or strength... that depends on TECHNIQUE — not on weight or size of body... that is based on simple TRAINING—not on illegal possession of weapons. When you know YUBIWAZA you can disarm and disable your opponent in seconds. You can repel a mugger who grabs you from behind—no matter how big he is or how much he weighs. Instantly you know WHERE to attack, and how. You learn the body's major vulnerable regions, the defense or on-guard position to take, and your body's personal weapons which you can apply to maximum advantage. I have jam-packed all I know about YUBIWAZA into my Guide, which I have profusely illustrated and clearly explained. I take you step by step through the fundamentals of this amazing system so that you understand clearly and immediately how these effective principles work. You learn those tricks used by marines, police and G-men... how to floor any bully... how to touch vital spots that will make any attacker helpless. No matter whether you are big or small, strong or weak, you can overpower practically any opponent with lightning speed!

BECOME A NEW MAN!

Knowledge of YUBIWAZA will turn you into a NEW MAN even if you never actually have to use it! For you will become SELF-ASSURED through your ability to handle yourself. You will walk with a deter-

mined and confident air secure with the knowledge that NOTHING can frighten you... that you can deal with ANY man, ANY weapon, ANY situation—and that you can do all this with NO bodily contact! And you will win respect and admiration from everyone. Thousands of men of all ages have won confidence and respect by learning YUBIWAZA. YOU can do the same! You owe it to your own peace of mind... to your friends and loved ones—to be able to defend yourself in these days when attack may come at any time and place from hoodlums, criminals and delinquents. So mail Coupon NOW for my COMPLETE Instruction on YUBIWAZA. If you and your friends don't say that YUBIWAZA has made a NEW MAN out of you, every cent will be refunded!

TWO FREE GIFTS!

If you order now, I'll include without extra charge 2 free gifts: your personal copy of HOW TO EASILY OVERCOME AND MASTER AN INFERIORITY COMPLEX, BASHFULNESS AND SHYNESS—plus—HOW TO DO STRONG-MAN STUNTS WITH EASE. And if you order promptly, I'll also include without extra charge your personal Membership Card in the American Yubiwaza Federation.

SPECIAL INTRODUCTORY PRICE COMPLETE

\$2.98
YOU PAY ONLY

Nothing Else To Buy
PACKED WITH PHOTOS AND ILLUSTRATIONS BY N.J.FLEMING AND HIS WIFE YOSHIE

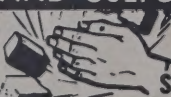
YUBIWAZA SYSTEM, Dp. Y-112, 285 Market St., Newark, N. J.

FREE WITH YOUR ORDER — THESE 2 THRILLING AND USEFUL GIFTS!



"HOW TO EASILY OVERCOME AND MASTER INFERIORITY COMPLEX, BASHFULNESS, SHYNESS"

Fellows—did you know that you have untapped resources within your personality—assets that can help you along in life? You CAN win more girl and boy friends! If YOUR personality is being smothered by an inferiority complex, or if you are bashful or shy—then you MUST read this amazing new Guide to overcoming these handicaps. You learn how to make the "right" approach... what to say and how to act... plus how to break the ice, many valuable tips!



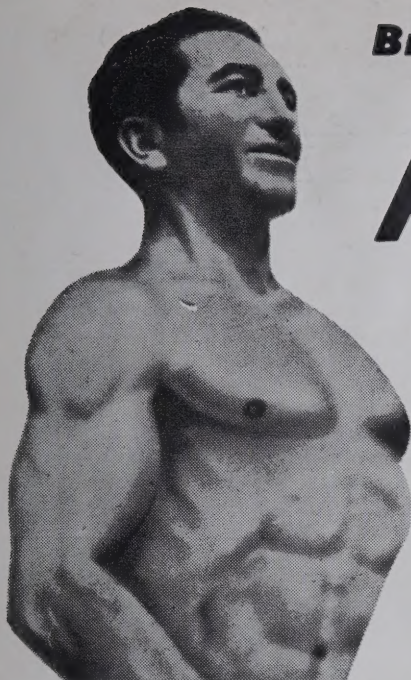
"HOW TO DO STRONG-MAN STUNTS WITH EASE"

Would you like to know how to tear a license plate in HALF... or break bricks bare-handed, using very little strength... or to split a plank by using breath, sand and straw? How about splitting a bottle cap in half? YOU CAN DO ALL OF THIS—if you know the secret. And the secret is NOT brute strength—but technical! Your personal copy of HOW TO DO STRONG-MAN STUNTS WITH EASE will show you exactly how each trick is performed! Mail Coupon NOW!

MAIL MONEY SAVING NO RISK FREE TRIAL COUPON NOW!

YUBIWAZA SYSTEM, Dept. Y-112
285 Market St., Newark, NEW JERSEY
Rush your complete YUBIWAZA Program in plain wrapper. I enclose \$2.98 as payment in full—nothing more to buy. My friends and I must be delighted with my amazing new YUBIWAZA power, or you will refund my money in full. Include my FREE gifts with YUBIWAZA—my personal copy of HOW TO EASILY OVERCOME AND MASTER AN INFERIORITY COMPLEX, BASHFULNESS AND SHYNESS AND HOW TO DO STRONG-MAN STUNTS WITH EASE.

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says Dr. Winfield Scott Pugh, Commander, U.S. Navy Medical Corps.

Brother, can **YOU** spare

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STRENGTH-POWERED with 520 MIGHTY MUSCLES!
To Become A STAR in ANY SPORT! A SUCCESS in EVERYTHING!

Rush to me your LAST CHANCE coupon below, —
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HOW TO **GAIN** UP TO 50 LBS OF **MIGHTY MUSCLES!**

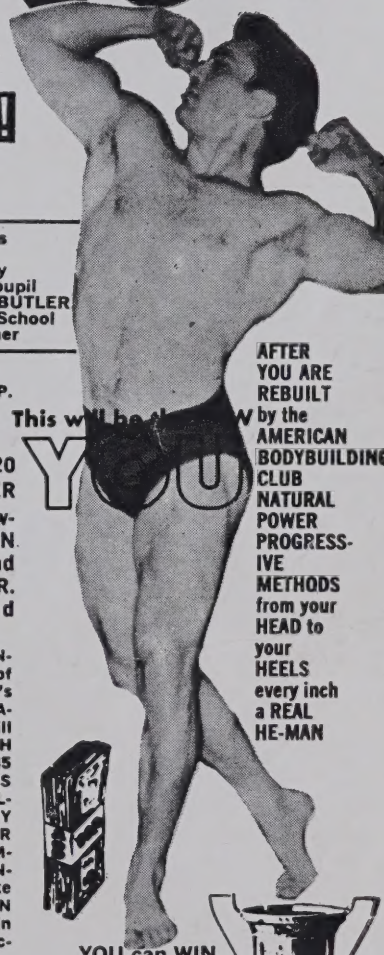
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How to Become a FEARLESS SELF-DEFENSE FIGHTER.
OVERPOWERING ANY BULLY TWICE YOUR SIZE!

This is once skinny ABC pupil **BILL BUTLER** High School Teacher



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than you, as you will see in their pitiful BEFORE Photos and Stories. There are scores of How-to-do-it Pictures showing you how YOU can quickly and easily become AN OLYMPIC CHAMPION.

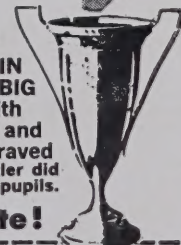
in STRENGTH, SPEED and ENDURANCE . . . and MR. AMERICA in Build and Physique.

Yes! In just THRILLING MINUTES a day, in the SECRECY of YOUR OWN ROOM this book's RAPID-FIRE, EASY as ABC FAMOUS PICTURE METHODS will show you How to Mold 16 INCH ARMS of MIGHT, a big, deep 45 INCH CHEST housing TIRELESS LUNGS, WIDE MANLY SHOULDERS — a BROAD BRAWNY BACK, tapering to a SLENDER WAIST with punch-proof STOMACH MUSCLES, LEGS of RUNNING POWER. You, too, like many ABC Pupils can WIN FAME and FORTUNE on TV or in the Movies, as a Physical Director or Professional Athlete.

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YOU CAN WIN \$100 and A BIG TROPHY with YOUR NAME and SUCCESS engraved on it as Bill Butler did and many other pupils.



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Mail me FREE all 5 WORLD FAMOUS STRENGTH TEST COURSES, including PHOTO BOOK of FAMOUS STRONG MEN, once weaklings, now famous Strong Men, and How to Become one of Them.

☐ I enclose 10c for mailing and handling.

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I'm checking everything I need to give me the kind of body I want.

☐ I want to gain _____ lbs. (fill in). ☐ Triple my strength.

☐ I want to streamline my body, get rid of flabby fat.

☐ I want to add inches of muscle to my ☐ ARMS ☐ CHEST

☐ SHOULDERS ☐ POWERFUL LEGS ☐ SLIM WAIST

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NAME _____ AGE _____

DO NOT MAIL COUPON IF UNDER 14 YEARS OF AGE.

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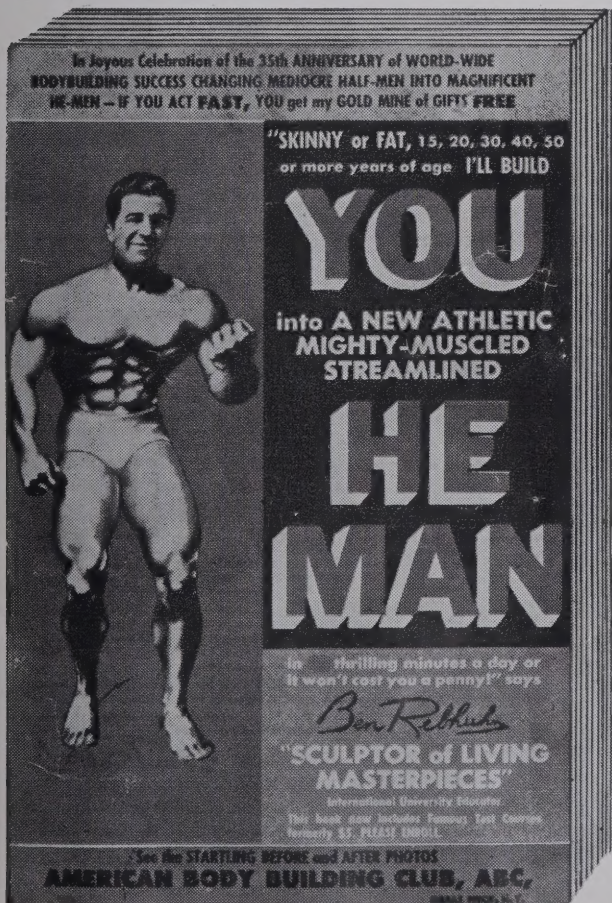
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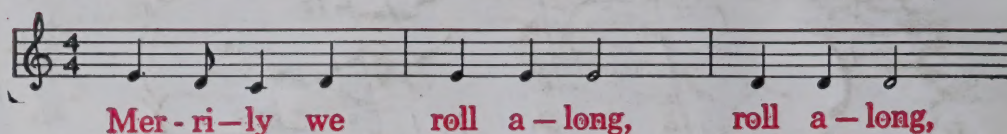
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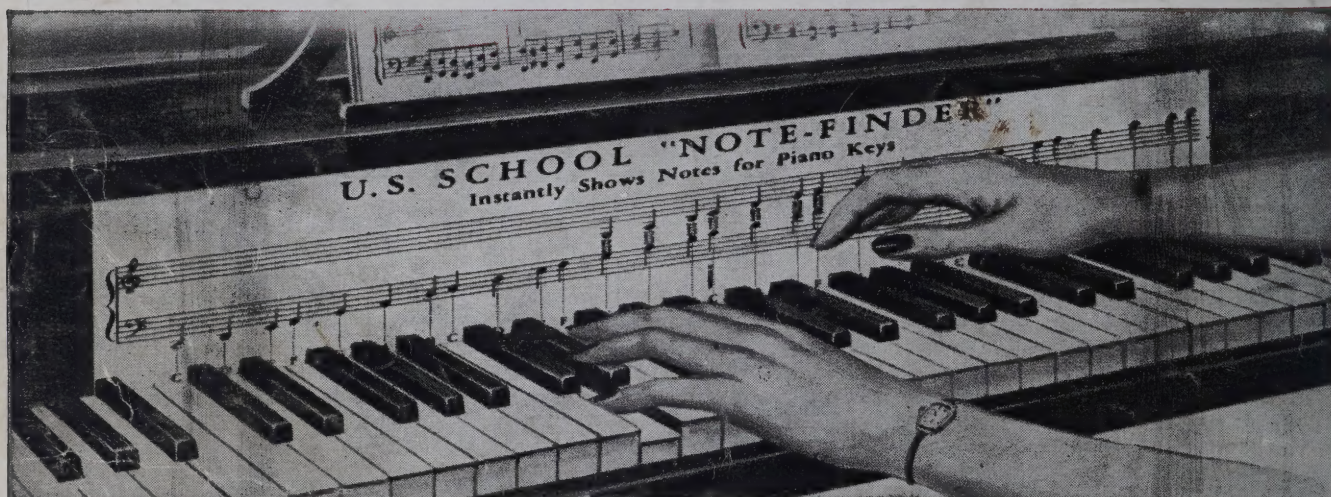


Which piano keys should you strike to play this tune?



FREE "NOTE-FINDER"

Guides Your Fingers to Right Key For Every Note!



PLAY REAL TUNES YOUR VERY FIRST DAY —Even If You Don't Know a Single Note Now

Or Perhaps You'd Prefer to Play the GUITAR, ACCORDION, VIOLIN — Your Choice of Any of 16 Different Instruments

MAIL THE COUPON BELOW. We'll send you one of these famous U. S. School of Music "Note-Finders" — absolutely FREE. Then you can prove to yourself how you can play real music — *properly, by note* — even if you don't know a single note now!

Of course, there's more to playing music than merely picking out the tunes. But with the "Note-Finder" we'll also send you free details about our famous "Easy-as-A-B-C Courses in your choice of any one of 16 different musical instruments.

New Joys in Life

Imagine yourself being a sought-after guest . . . making many new friends . . . entertaining at parties . . . hearing compliments on your wonderful new talent . . . attaining new poise and self-confidence . . . perhaps even making extra money! And best of all, experiencing the deep-down satisfaction that comes from actually creating music whenever you please.

These rich rewards are waiting for you. Now, with this famous home-study Course, you can actually play your favorite instrument in a much shorter time than you have ever imagined!

No "Special Talent" Needed

No previous training needed — no "special talent" required. Right from the start, this

amazing Course will have you playing *real melodies* instead of practicing tedious scales and exercises. Lessons consist of delightful songs, country music, etc. Clear, simple directions and large, show-how pictures teach you exactly what to do, so you can't go wrong! Soon you'll be playing your favorite popular songs, folk music and classic compositions *by note*!

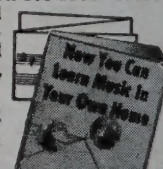
No Boring Scales or Exercises

Over ONE MILLION people the world over have turned to this "Easy-as-A-B-C" way to learn music. You learn in spare time of your own choosing. You *become your own music teacher* . . . and progress as rapidly or as leisurely as you wish. No dreary scales

and exercises. No inconvenient lesson periods. Just plenty of fun for you and all your family, because they can learn right along with you, if they wish. And lessons are only a few cents each, including valuable sheet music you'll keep always!

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Why not let this Course bring the many pleasures of music into YOUR life? Let us show you why our way to learn music is so EASY — and so much FUN! See for yourself why our Course has been so successful since 1898. Just mail coupon for free "Note-Finder" and our illustrated FREE BOOKLET. No obligation: no salesman will call. U. S. SCHOOL OF MUSIC, Studio 27, Port Washington, L.I., N. Y. (Est. 1898 — Licensed by N. Y. State Education Dept.)



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(Just Check in the Coupon Which One Interests You Most)

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I am interested in learning to play the instrument checked below. Please send me the free "Note-Finder", and your free illustrated booklet, "Now You Can Learn Music in Your Own Home." NO SALESMAN IS TO CALL.

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| <input type="checkbox"/> Guitar | <input type="checkbox"/> Trumpet, Cornet | <input type="checkbox"/> Clarinet |
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| <input type="checkbox"/> Violin | <input type="checkbox"/> Toner Banjo | <input type="checkbox"/> Mandolin |
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DO YOU HAVE INSTRUMENT? ☐ Yes ☐ No
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☐ If under 16, check here for Booklet A